

THE DEFINITIVE GUIDE TO THE MAKING OF DOCTOR WHO

BBC

DOCTOR WHO



THE **FIFTH**
DOCTOR

THE COMPLETE HISTORY



**CASTROVALVA, FOUR TO DOOMSDAY
AND KINDA**





BBC

DOCTOR WHO

THE COMPLETE HISTORY

CASTROVALVA

FOUR TO DOOMSDAY

KINDA

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Welcome

“So now an end which spells
a new beginning for...
Doctor Who.”

I remember the continuity announcement that preceded the first episode of *Castrovalva* [see page 16] as if it were yesterday. It really was a new beginning – new Doctor, new, twice-weekly timeslot. The scarf and curls of the Fourth Doctor had gone, the youthful, cricket-obsessed Fifth Doctor had arrived. *My Doctor*.

Castrovalva Part One is the episode where I truly became a fan of *Doctor Who*. Yes, the show had always been a popular part of our family viewing habits, I’d read the Target novels and adored the mighty Tom Baker. But this is where I became a fully paid-up, card-carrying fan who was in it for the long haul. And I’m still here.

That’s all down to Peter Davison.

Davison’s vulnerable, heroic, funny and occasionally tetchy performance entranced the 10-year-old me. I wasn’t quite sure what the celery on the lapel was about, but it was certainly a conversation piece. His energy whistled through these new adventures

like a whirlwind, the perfect hero for a new generation of viewers.

The three serials covered in this volume of *Doctor Who – The Complete History* remain very close to my heart. *Castrovalva*, *Four to Doomsday* [see page 50] and *Kinda* [see page 88] are imprinted so vividly in my mind and rank among my fondest memories of watching *Doctor Who*. I imagine there are fans in their early 20s that now have similar feelings with regards to the Ninth Doctor and episodes such as *Rose* [2005 – see Volume 48].

These early adventures for the Fifth Doctor remain special to me for another reason altogether. These are the episodes that inspired me to first pick up my pen and start to write my very own *Doctor Who* adventures.

I still remember the title of my first, scribbled in a battered exercise book, called *The Last Dalek*. I can’t recall the plot of this epic, but over three decades later, I’m still writing my own *Doctor Who* adventures – audios, comic strips and short stories. I can’t imagine what the 10-year-old me would think of that.

And I owe it all to the cricket-mad Time Lord with the enchanting smile that occupied the TARDIS from 1982-4. Peter Davison’s earliest episodes as the Doctor are the ones I return to again and again. They delighted me, they excited me and they inspired me – and they continue to do so all these years later.

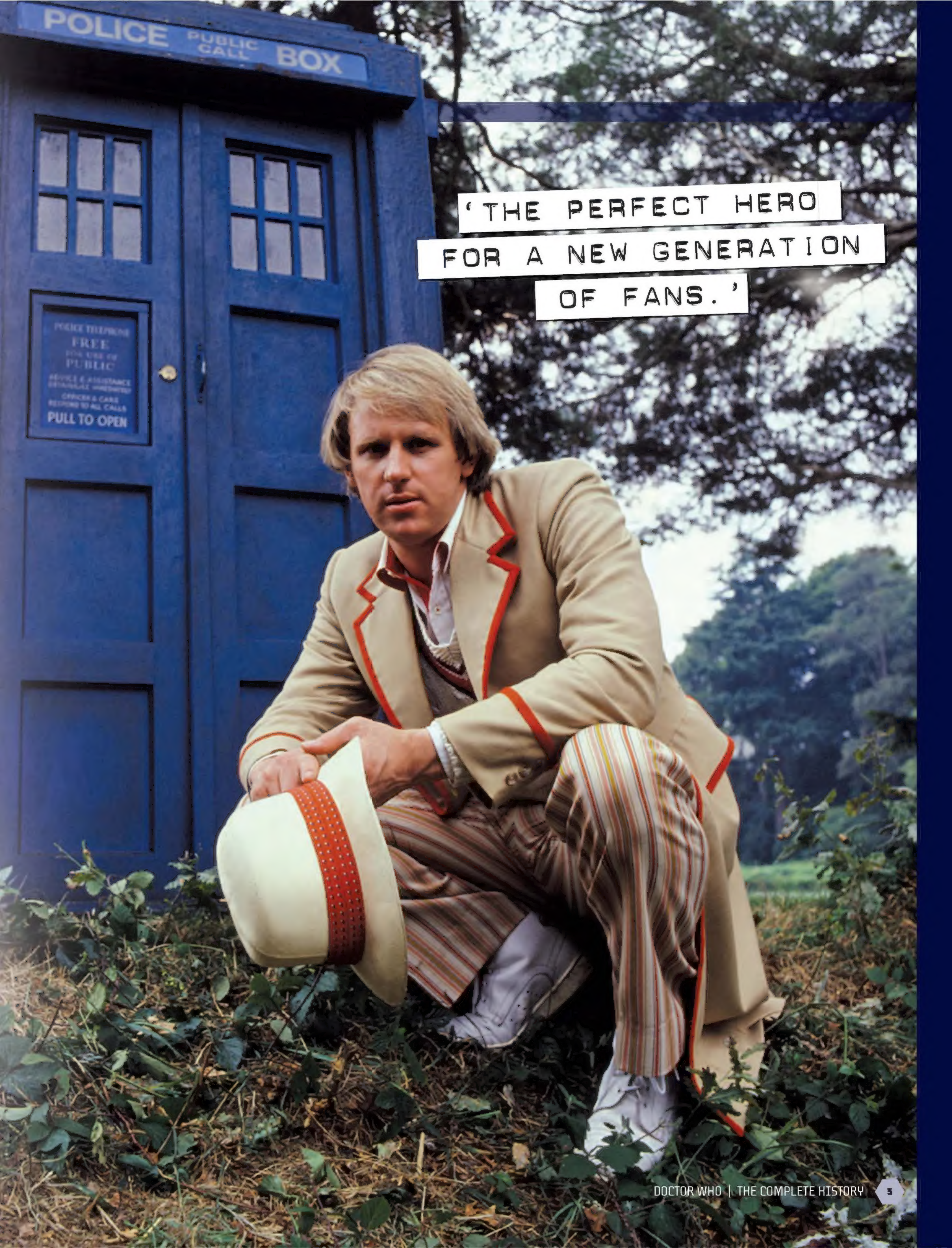
It might have been the end, but it really was a new beginning in so many ways. And it was absolutely splendid!

Mark Wright – Editor

Right:

A new beginning
for *Doctor Who*!





'THE PERFECT HERO
FOR A NEW GENERATION
OF FANS.'

POLICE TELEPHONE
FREE
DAY & NIGHT FOR
PUBLIC
ADVICE & ASSISTANCE
DETAINABLE WHEN NEEDED
OFFICERS & GARS
RESPOND TO ALL CALLS
PULL TO OPEN

1982 SERIES

'THIS SERIES HAS THE TARDIS AS
FULL AS IT HAS BEEN SINCE THE LAST
EPISODE OF 'THE FACELESS ONES'
BACK IN 1967.'



1982 series

It was a new beginning, and the moment had been very much prepared for. With Tom Baker having been the longest-running and most popular actor to step into the Time Lord's shoes, producer John Nathan-Turner went to great lengths to give Peter Davison as much of a chance as possible to make a positive impact with the viewers. A repeat run of vintage serials was scheduled to show that popular Doctors had been successfully replaced and bridge

what was an unusually long gap between series.

Apart from being under duress and doing some entertaining imitations of his predecessors, Davison spends much of the first two episodes of *Castrovalva* [see page 16] enduring regeneration trauma and so incapacitated. These early difficulties give his companions a chance to shine – the idea presumably being that regular viewers would be more

1982 series

- ▶ *Castrovalva*
- ▶ *Four to Doomsday*
- ▶ *Kinda*
- ▶ *The Visitation*
(see Volume 35)
- ▶ *Black Orchid*
(see Volume 35)
- ▶ *Earthshock*
(see Volume 35)
- ▶ *Time-Flight*
(see Volume 35)

1982 SERIES

comfortable getting initiated with this new incarnation in the company of more familiar faces. With Adric a prisoner of the Master, it is left to series veterans Tegan (on her fifth episode) and Nyssa (on her eighth) to be the central protagonists. In fact, there is barely a guest cast to speak of bar the Master, and he's been around for nearly as long as everyone else. This has the effect of making both women seem like they have been members of the TARDIS crew a lot longer than they actually have, providing a ballast to the series before a new kind of Time Lord takes centre stage.

Below:

Not the new girls – Tegan and Nyssa take centre stage.

By the end of Part Two the idea that Janet Fielding

and Sarah Sutton are the “new girls” is nowhere in the audience's thoughts.

It is not until the Doctor dines with Mergrave and Ruther in Part Three that we get a real indication of what sort of fellow he is without the threat of physical collapse, mental fragmentation or imminent destruction hanging over him. Even then he has to name-drop the Ogrons in case testy fans are still hesitant about the future and want a dose of nostalgia – something deemed to be of an increasingly buoyant currency during this period of the show. Nathan-Turner's reasoning for casting Peter Davison included a desire to get as far away from Tom Baker as possible lest his successor come across as a cheap imitation. Davison grabs the opportunity





with both hands. While the Fourth Doctor could be angry, often snarlingly, vengefully so, when the Fifth Doctor loses his cool it is almost as if he's trying to stop himself from doing so. Davison fills his performance with little moments of the Doctor just stopping short of unleashing the temper bubbling below his deceptively youthful appearance. His often breathless delivery suggests a quick mind sometimes catching up with itself and often frustrated by those around him.

A full TARDIS

With Davison and his young co-stars, this series has the TARDIS as full as it has been since *The Faceless Ones* [see Volume 10] back in 1967. With Janet Fielding only two years younger than Davison, it's worth noting that there is no attempt to even consider or play against the suggestion of hanky-panky in the TARDIS. Though often given slightly more responsibility, Tegan is nonetheless grouped as 'one of the kids' rather than a soul mate (or any other kind of mate) to the character played by the actor closer to her in age. At least in

Black Orchid [1982 – see Volume 35] she is allowed an alcoholic drink that is denied the others, but it's a rare moment.

Part of the reason there's no sexual chemistry between the Doctor and the air hostess is that at this stage she is a reluctant companion. Her desire to get back to Earth echoes that of the two school teachers Ian and Barbara in the opening year of the programme. If she represents both of those characters from the first quartet, then conversely we have two characters representing the other original companion, Susan. The two unearthly children, Nyssa and Adric, possess a similar mix of precociously advanced scientific skills and unfamiliarity with human colloquialisms and customs. He is a mathematical genius who is good at numbers but poor at mature judgement, while she is technically proficient but doesn't know what drink a screwdriver is. She also knows "so little about telebiogenesis", but who can blame her for that?

With this number of regular characters vying for attention, the incarceration or incapacitation of one or other of them is

Left:

The Fourth Doctor's scarf is unravelled in *Castrovalva*.

Below:

The TARDIS team arrives in the roaring 20s in *Black Orchid*.



1982 SERIES

often required. Adric is stuck with the Master in *Castrovalva* and spends most of *Black Orchid* at the buffet. For a story often deemed to be about her, there is only one brief shot of Janet Fielding's Tegan in Part Three of *Kinda* [see page 88]. Instead, in that story the Doctor has an enjoyably flirty dynamic with Nerys Hughes' Todd. This relationship is facilitated because while one of his female companions is being attacked as she slumbers, the other takes the whole adventure off. Here, as elsewhere, it's often Nyssa who loses out in this way. She frequently ends up confined to the TARDIS: as well as the induced sleep in *Kinda*, she spends her time building a sonic booster in her bedroom in *The Visitation* [1982 – see Volume 35] and showing admirable restraint by not punching the whiny Professor Kyle as they stare at the scanner a lot in *Earthshock* [1982 – see Volume 35].

Below:
The Doctor enjoys a flirty dynamic with Todd.

While it may be business as usual for the young Trakenite, *Earthshock* is in most regards unlike anything that surrounds it. The most popular story of



the year, it can in some ways be seen as the beginning of the end for *Doctor Who*. Many of its elements – a high body count, gruesome deaths, gun battles (including the Doctor brandishing a weapon), a grim atmosphere – would crop up again in stories written, or augmented, by script editor Eric Saward. The characters are somewhat less cynical and wise-cracking than they would later become but Lieutenant Scott, Berger and Captain Briggs can at least count themselves lucky they weren't conceived a couple of years later, otherwise they'd have been diced, spliced or disintegrated rather than the comparatively tame fate of spending a few hours trapped in an escape pod on prehistoric Earth while bits of Adric rained down upon them.

Returning foes

Not just in the action is *Earthshock* a taste of things to come. The return of the Cybermen was kept carefully under wraps and so the cliffhanger to Part One is a real surprise (and given the extra boost by their absence from the series for several years). The return of old foes began to be used as a hook as the show once again mined its own past, arguably to a much greater extent than ever before. The following series' publicity trumpeted the fact that each story contained an element from the past as if this was a virtue. As violence and a reliance on series continuity have often been cited as the reasons for the show's eventual decline and demise, then *Earthshock* should bear some responsibility even if it can't have known it at the time.

The other returning foe this year is the Master, whose villainous desire to destroy the Doctor bookends the series. The chuckling charlatan aside though, the threat in *Castrovalva* is much more



'THE RETURN OF THE
CYBERMEN WAS KEPT
CAREFULLY UNDER WRAPS.'

1982 SERIES



Above: Shardovan is a tragic figure in *Castrovalva*.

Below right: Annie Lambert is Enlightenment in *Four to Doomsday*.

philosophical in nature than the relatively gung-ho action of the Cyber story. Bar the journey into Event One which is conveniently timed to coincide with the end of an episode, it's rare in the series opener that the Doctor or his companions have their lives threatened. Once they have arrived at their destination, the jeopardy comes from the idea of a world of recursive occlusion – a scientific concept which is fascinating, but as a physical threat it is somewhat less tangible than a laser gun or a scythe.

The real tragedy of *Castrovalva* is also based on abstraction – the gentle, sweetly funny citizens of the mountain community are actually figments of someone else's imagination. The beguiling character of Shardovan exhibits doubts – he can tell something is wrong with his environment “with my eyes, no, but in my philosophy”. This leads to his brave sacrifice as he

flaunts his free will to his creator in a valedictory moment.

This is not the only moment this season where the drama comes from a quest for humanity and independence as opposed to the thwarting of an alien invasion. In the very next story, *Four to Doomsday* [see page 50], Bigon and his fellow travellers provide a similar poignancy. At the end of Part Two, when he pulls away his garments and flesh to reveal circuitry beneath, brandishing a microchip and telling the Doctor, “This is me,” the cliffhanger becomes not one of, ‘Wow – now get out of that,’ but more, ‘Ooh, that’s interesting.’ It’s not the only example: in the previous episode, two people appear who look like the drawings Tegan rendered with spectacular competence earlier on and reveal themselves to be Enlightenment and Persuasion, the frog-like aliens for whom the pictures had been drawn. It seems that writer Terence Dudley’s relative unfamiliarity with *Doctor Who* has encouraged him to go for beguilement rather than action when it comes to luring the audience back next time.





Left:
Tough times
for Tegan
in *Kinda*.

He soon learns the formula though – Part Three ends with the Doctor about to have his head lopped off, a fate which nearly befalls him a few cliffhangers later in *The Visitation* to the extent that he even mentions it. Although “oh no, not again” is a rather odd thing to say under the circumstances, it’s an indication that the show is increasingly conscious of those viewers who watch week in and week out and remember the details.

Moving forward

Kinda is fairly free of continuity references, but it continues the series’ preoccupation with identity and threats that are less physically tangible than usual. Its most memorable moments take place in Tegan’s head and while Hinkle’s breakdown provides some physical danger, the most profound danger in the story is to the human mind. For all the menace that pervades the antics in Tegan’s dream world, we don’t actually see the story’s monster manifest itself until the closing moments of the story (and then wish we hadn’t, but for

very different reasons than those of our heroes).

When *The Visitation* comes along it seems like a return to more traditional roots, although actually there haven’t been *that* many examples in the show’s past of stories set in Earth’s history involving an alien incursion. But after adventures set in a world of paradoxical geography, on a spaceship with lots of dancing ethnic groups who’ve been robotised by a frog with a massive ego, and inside Tegan’s subconscious where Buddhist and Christian symbolism battle with metaphysical mind snakes, a story in which an alien wants to destroy mankind seems like a blast from the past. The destruction of the sonic screwdriver during the Doctor’s battle with the Terileptils just goes to show that the production team isn’t afraid of dismantling elements of the show’s past. In fact, for a producer often accused of mining the show’s former glories, John Nathan-Turner goes out of his way to show the Fourth Doctor’s iconic scarf being unravelled in *Castrovalva* before we see the Doctor’s handy tool open its last door. He’s moving forward while looking back.



Adric:
Dead man
walking –
Adric helps
the Doctor in
Earthshock.

After the destruction of the sonic screwdriver, further upsetting changes to the overall landscape of *Doctor Who* were on the horizon with the shocking death of long-standing companion Adric, surely the most impactful moment of this year of change. While the deaths of Katarina and Sara Kingdom in *The Daleks' Master Plan* in 1966 are upsetting and very well rendered, the fact is that they had only appeared in five and nine episodes respectively. Adric, on the other hand, had a year's worth of stories under his belt and the audience had got to know him well. The appearance of phantom Adric in Part Two of *Time-Flight* meant a credit for Matthew Waterhouse in the following week's edition of the *Radio Times*, so even the most zealous fan would have still been caught unawares by the young Alzarian's self-sacrifice which was marked with the unprecedented use of silent closing credits. Waterhouse even moves from his lowly position in the

story's cast list for his final appearance, rising above James Warwick as Scott and Clare Clifford as Kyle, but not high enough to topple Peter Davison or Beryl Reid off their perches.

Publicity techniques

Credits and *Radio Times* billings may not seem vital elements in the grand scheme of things, but they do demonstrate the scrutiny given by John Nathan-Turner to every facet of the show. They also reveal that another of his preoccupations – his desire to put big names on the screen – starts to take hold here. As mentioned above, many of those names appear in the credits before those of the companions, such is the status afforded to these guest stars. For the first time since the 1960s, being a regular in the show doesn't guarantee you a place immediately following the Doctor in the credits. Oh, and he's billed as 'The Doctor' now, not

'Doctor Who', another dismantling of tradition dating back to November 1963.

Nathan-Turner's manipulation of the *Radio Times* billings is echoed in the credits of the first instalment of *Time-Flight* where the role of Kalid is assigned to the non-existent Leon Ny Taiy, and so the appearance of the Master at the end of Part Two is a surprise not just to the Doctor and all the laws of logical storytelling, but to the viewers as well. Which is nice. And the producer keeps on surprising the audience – having killed Adric we have the unexpected and fake departure of Tegan, leaving the series on something of a cliffhanger.

The 1982 series doesn't just plant the seeds for what is to come in the era of the Fifth Doctor, but sees a producer who would be with the show until its eventual demise start to stamp his authority on it, playing games with viewer expectation both off screen and on. Much of this is shocking and innovative. While aspects like the purely historical composition of *Black Orchid* and silent credits and between-season cliffhangers were never seen again, there were story-telling methods, off-screen publicity techniques and a reliance on the show's past which would come to characterise *Doctor Who* over the next nine years.

It was the beginning, but was the end already being prepared for? ■



'HE'S BILLED AS
'THE DOCTOR' NOW,
NOT 'DOCTOR WHO'.'



CASTROVALVA

► STORY 116

The Doctor's regeneration is failing. Narrowly escaping death at the hands of the Master, the time travellers take refuge in Castrovalva, where not all is as it seems. A dark plan could end the Fifth Doctor's life before it has even begun...



Introduction

Castrovalva kick-starts Peter Davison's tenure as the Fifth Doctor in quite a peculiar fashion. The first two episodes of this four-part adventure seem to have quite a lot in common with 1964's *Inside the Spaceship* [see Volume 2] – itself something of a curiosity. In both cases, we're pretty much confined to the TARDIS. The crew members are trying to get to know each other properly while, unbeknownst to them, the ship is hurtling backwards in time towards a catastrophic collision with the primal forces that created the universe as we know it.


It's all quite introspective. Having introduced a new Doctor, the earlier part of this story dwells on the mystery of regeneration. Like some more recent Doctor débuts, such as *The Christmas Invasion* [2005 – see Volume 51] and

Deep Breath [2014 – see Volume 76], it takes some time for the new personality to emerge. In common with those early scenes with the Tenth and Twelfth Doctors, this new model finds time to take a nap.

While he's getting himself together, there's also time to explore the nature of the TARDIS, developing ideas that writer Christopher H Bidmead originated in the preceding story, *Logopolis* [1981 – see Volume 33]. Relatively few of the Doctor's adventures focus on the extraordinary capabilities of his frankly magnificent time ship. It is only *The Doctor's Wife* [2011 – see Volume 67] and *Journey to the Centre of the TARDIS* [2013 – see Volume 73] that have placed it at the heart of the story.

When the Doctor and his companions finally get to Castrovalva, they find that the city, like the TARDIS, seems to defy the laws of spatial geometry. It turns out that the Master – seeking revenge after recent events – has trapped the Doctor inside some kind of warped mathematical model of a real city.

Happily, the whimsical nature of this made-up reality suits the new Doctor, it helps us learn a bit more about him and find out what he's going to be like. It's a joy to see him engage with Castrovalva's inhabitants and unravel the puzzle that he's been set.

It's a fascinating new start. Often when the series is relaunched the writer sets out to re-establish what the series is all about, and explains what's what. *Castrovalva* leaps ahead, exploring areas that are unique to *Doctor Who*, and seeing where it can take them. It's an unusual story, built on the foundation of thought-provoking ideas. 

Below:

The Twelfth Doctor enjoys a duvet day in *Deep Breath*.



'CASTROVALVA EXPLORES AREAS THAT
ARE UNIQUE TO DOCTOR WHO.'

PART ONE

Adric, Tegan and Nyssa are helping the newly regenerated Fifth Doctor away from the radio telescope when they are intercepted by security guards. The Doctor is placed in an ambulance, but Tegan grabs the keys and drives off with Nyssa in the passenger seat. [1] The girls take the Doctor into the TARDIS and watch on the scanner as the Master's TARDIS blasts the security guards while leaving Adric unharmed.

Tegan and Nyssa help Adric into the TARDIS and he sets the controls before disappearing into the ship's interior. He catches up with the Doctor, who is hunting for the Zero Room. He regresses through the traits of his previous incarnations and warns Adric he thinks his regeneration is failing! [2]

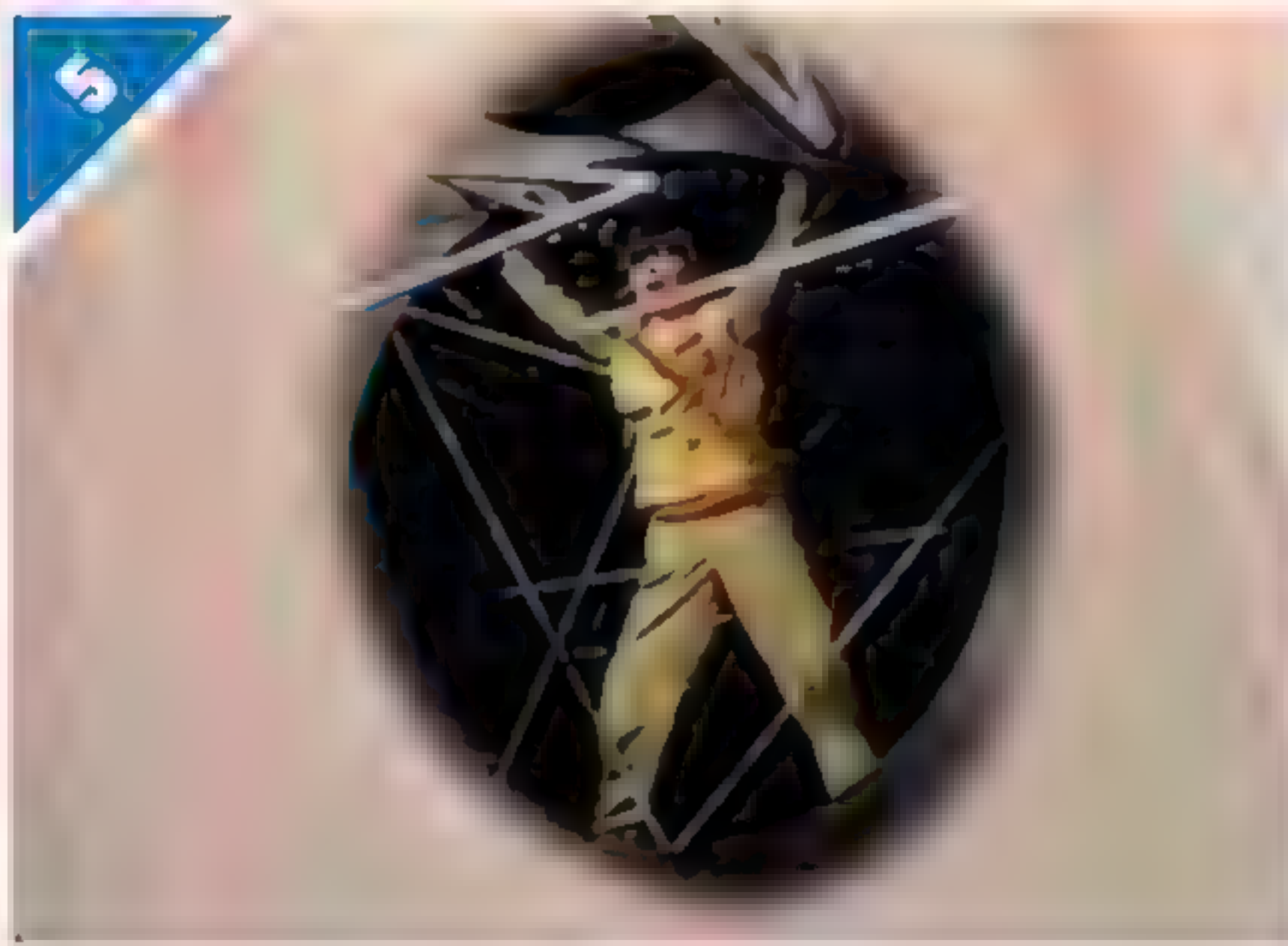
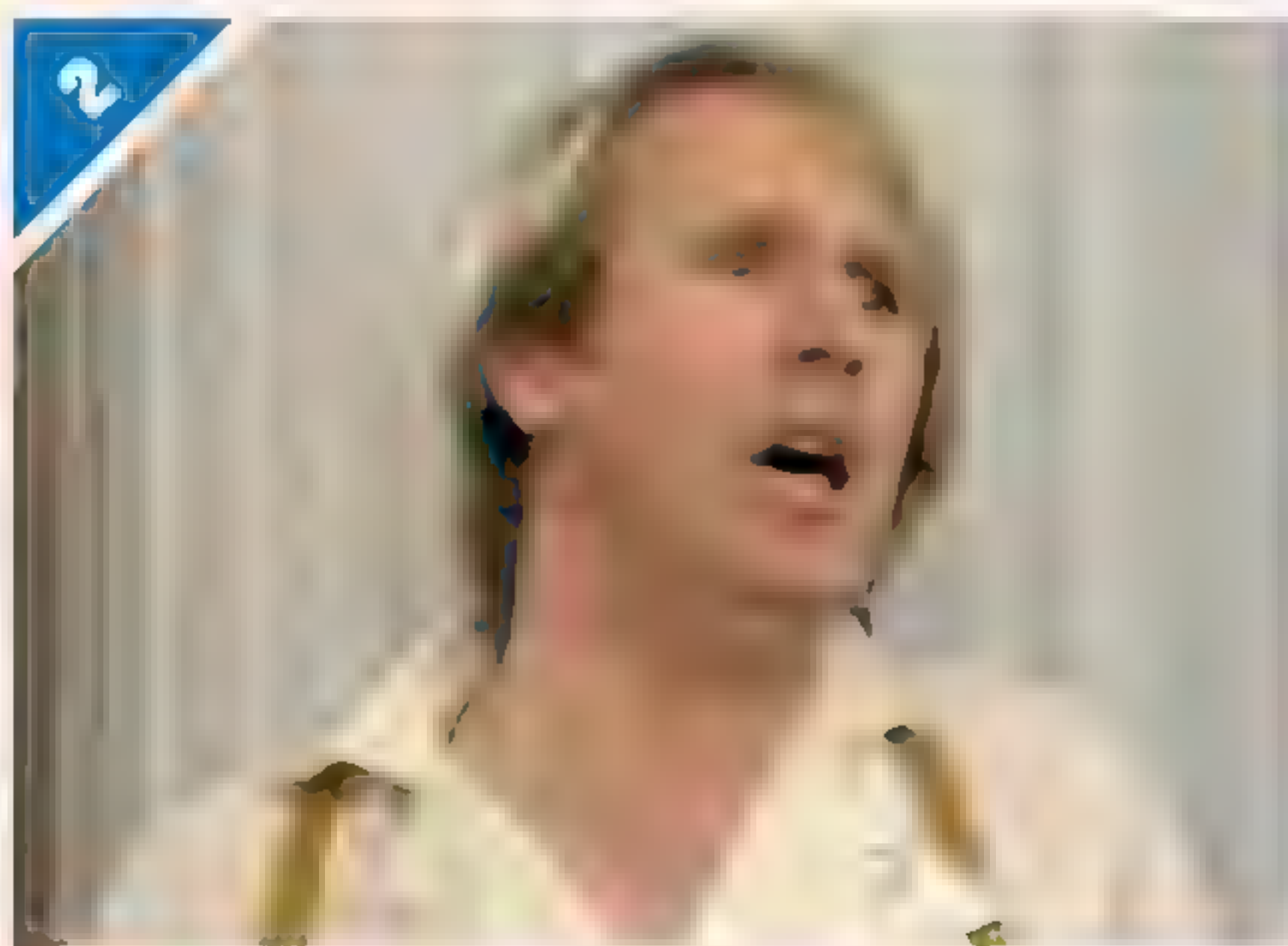
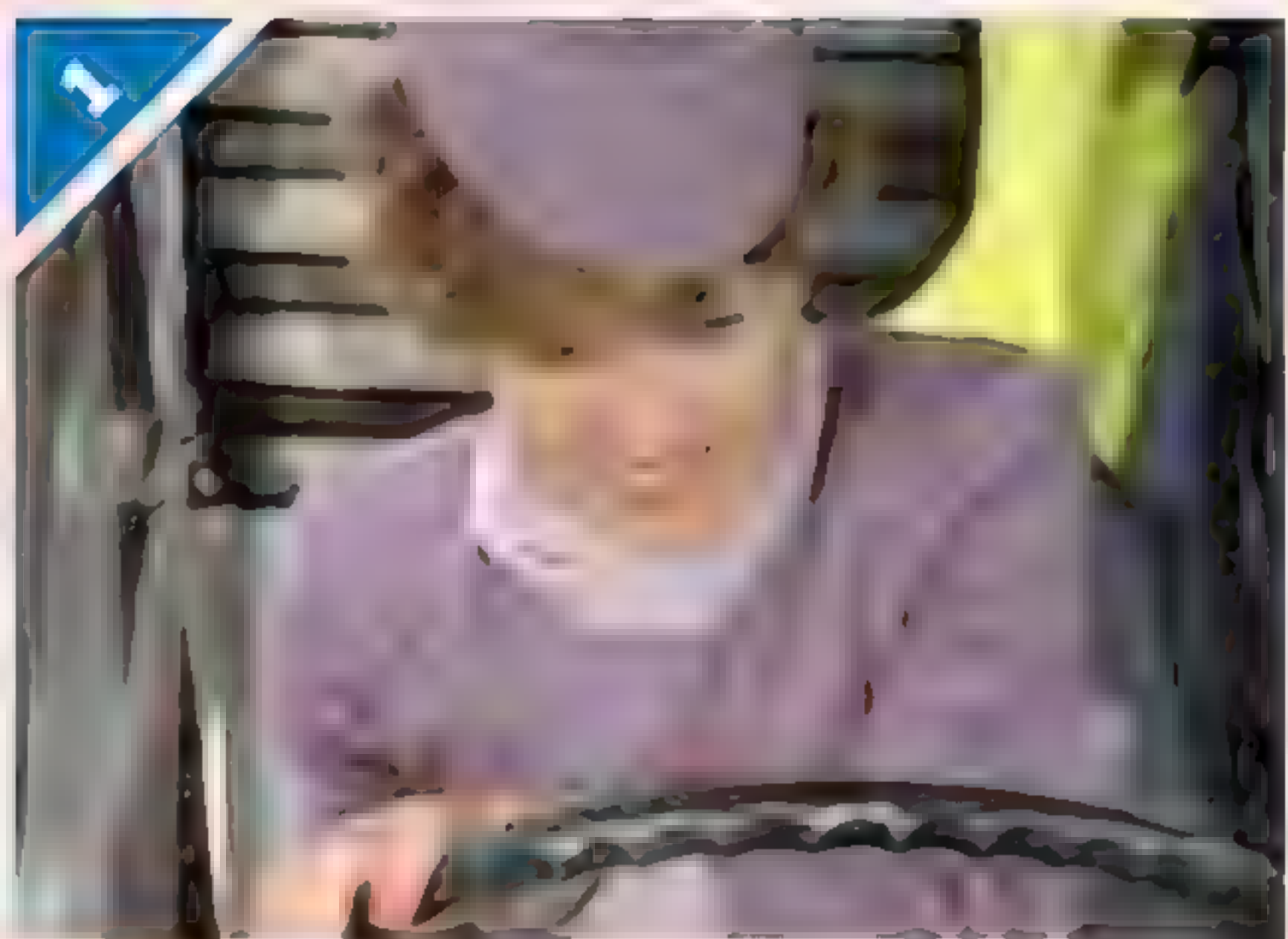
Tegan accesses the TARDIS information system and discovers that their destination is 'Hydrogen Inrush, Event One'. Adric

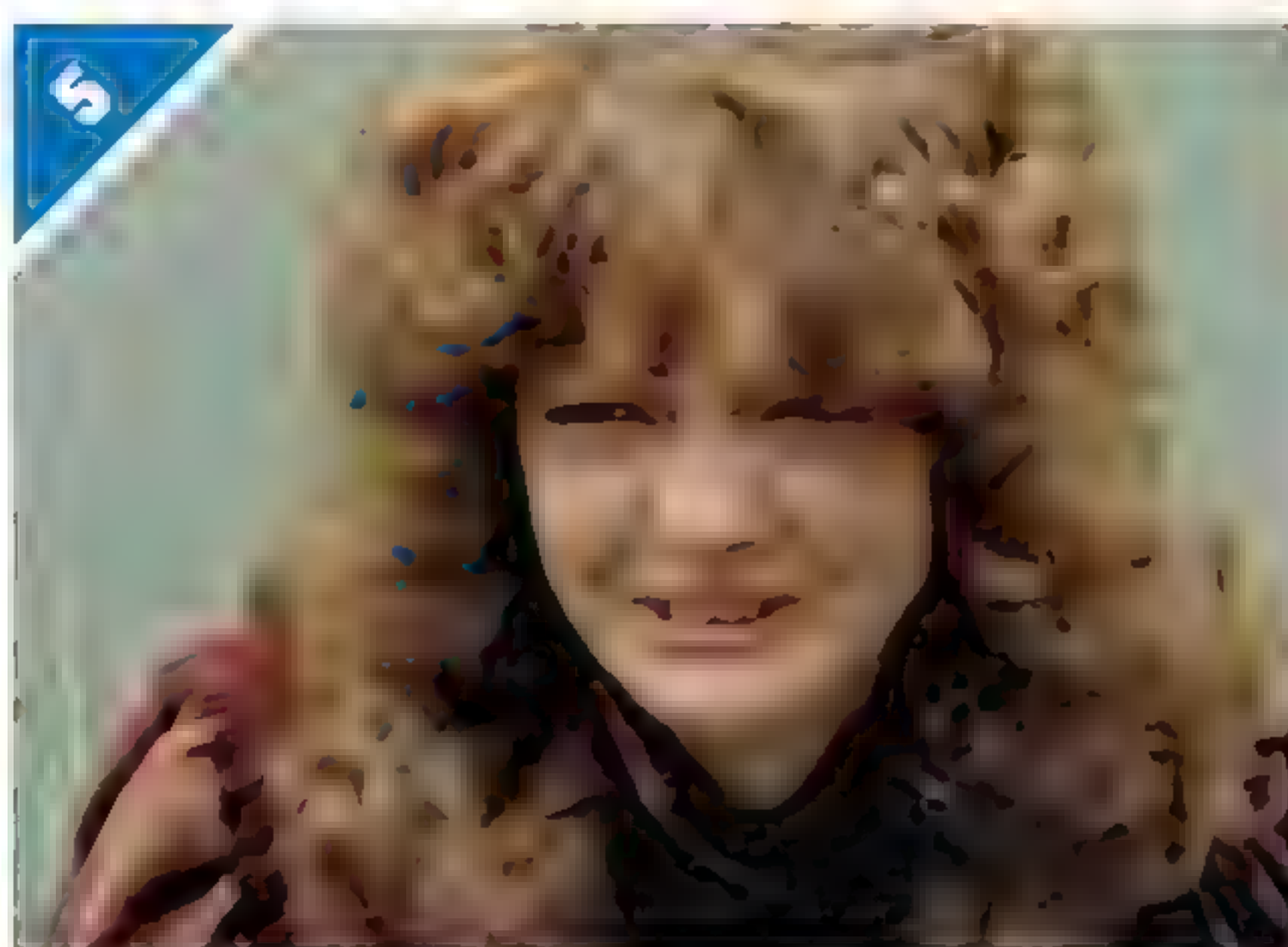
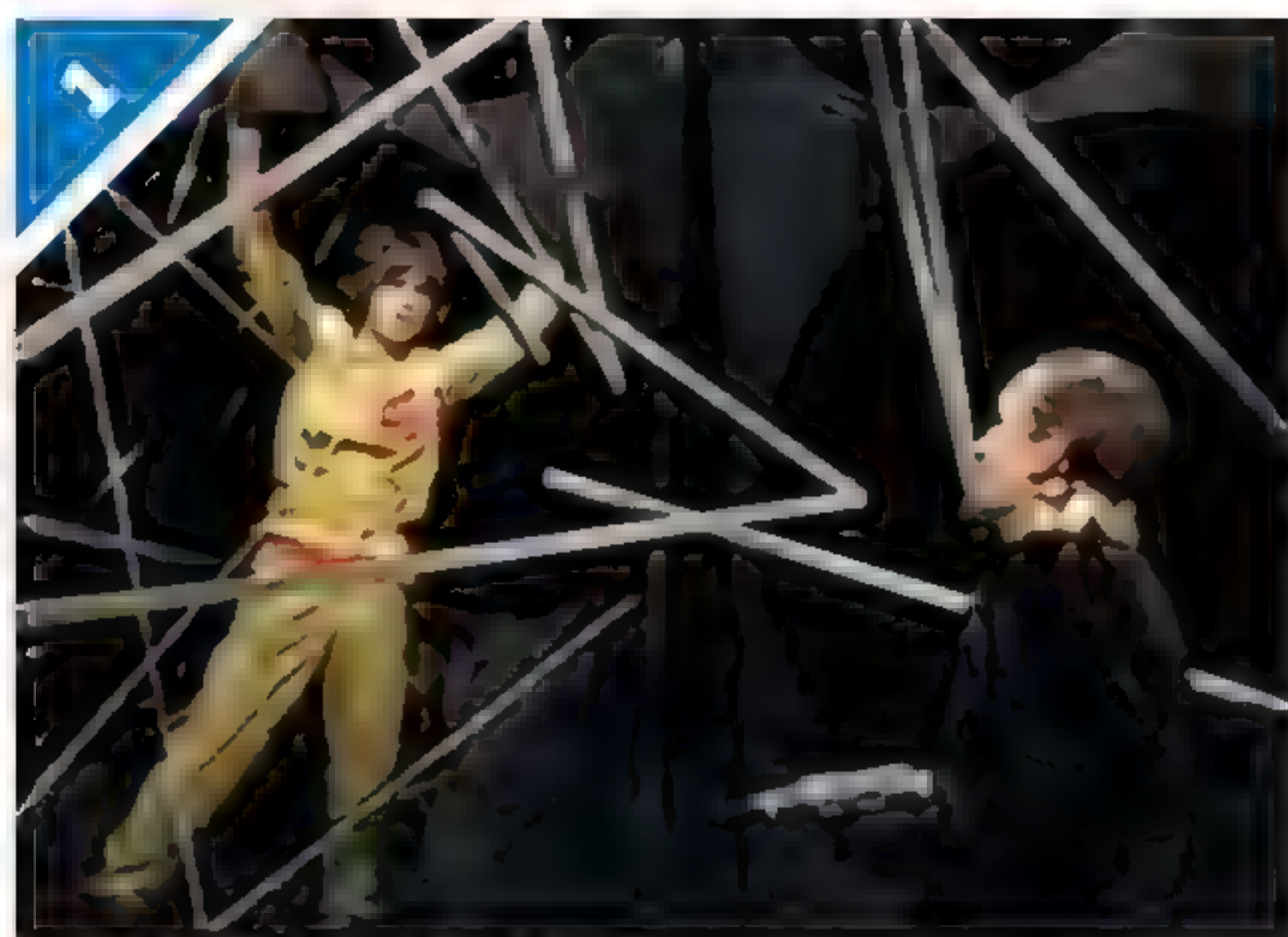
wanders off while the Doctor changes into Edwardian cricketer's garb. [3]

Tegan and Nyssa follow the trail left by the Doctor through the TARDIS corridors. They run into the Doctor, and find the Zero Room, a very big, pinkish-grey room that smells of roses. With the doors closed, it cuts out all interference. The Doctor levitates and tells his companions he will need them to help him through his regeneration, particularly Adric. [4]

But Adric is not in the Doctor's TARDIS. He is suspended in a web in the Master's TARDIS. By creating a simulated projection of himself, he warns his friends that they are in a trap! [5]

Nyssa returns to the console room. Tegan hears the Cloister Bell warning of imminent disaster. The Doctor tries to leave the Zero Room but collapses. The TARDIS interior grows hotter as Tegan gets back to the console room. Nyssa tells her they are travelling backwards in time to the biggest explosion in history! [6]





PART TWO

The Doctor uses a wheelchair to reach the console room, where he tells Tegan and Nyssa that the heat and noise have induced a temporary recovery. He explains to Nyssa how to vent the thermo-buffer and tells Tegan how to reprogram the architectural configuration system.

The Master advises Adric that he would be much more useful to him as an ally. [1]

The Doctor estimates that deleting a quarter of the TARDIS will provide enough thrust for them to escape. But which quarter will it be? [2]

The Master laments that he had installed a second trap to catch the Doctor that will no longer be required, but then he realises that Adric is trying to conceal an image from him – the image of the TARDIS escaping the hydrogen inrush! [3]

Nyssa wheels the Doctor back to the Zero Room as Tegan tries to set the

coordinates for somewhere that should be even more effective; Castrovalva.

When Nyssa opens the doors of the Zero Room she is faced with a blank wall; it has been jettisoned. The Doctor hands her his sonic screwdriver and tells her to build another Zero Room out of what's left. [4]

Tegan lands the TARDIS in some woods near the dwellings of Castrovalva. Nyssa constructs a Zero Cabinet out of the doors and the Doctor rests inside it, levitating to make it lighter. Tegan and Nyssa push it through the woods on the wheelchair.

They get lost and the wheelchair falls into a lake. Trying to retrieve it, Nyssa falls in too. [5]

Tegan spots Castrovalva on a cliff-top and they go to fetch help. After they have gone, the Doctor opens the cabinet from the inside.

Tegan and Nyssa fail to find a way into Castrovalva so they return to where they left the cabinet. But the Doctor has gone! [6]

PART THREE

Tegan and Nyssa spot the Doctor climbing up the cliff. [1] He is following a trail of blood left by a hunting party. Outside a cave the party's leader, Mergrave, tells them to wait for the group led by Ruther, which has found the Zero Cabinet. Ruther catches the Doctor and Mergrave asks him who he is. "That's the strangest thing of all," the Doctor replies. "I'm not entirely sure." He is led into the town where he is welcomed by Shardovan, the librarian. [2]

As night falls, Tegan and Nyssa continue climbing the cliff.

Shardovan and Ruther take the Doctor to a guest room. When the Doctor says that he has come to find the Doctor, Ruther suggests he might mean the Portreeve. After they have gone, the Doctor is visited by the Portreeve, who assures him that he will find the Doctor very soon. [3]

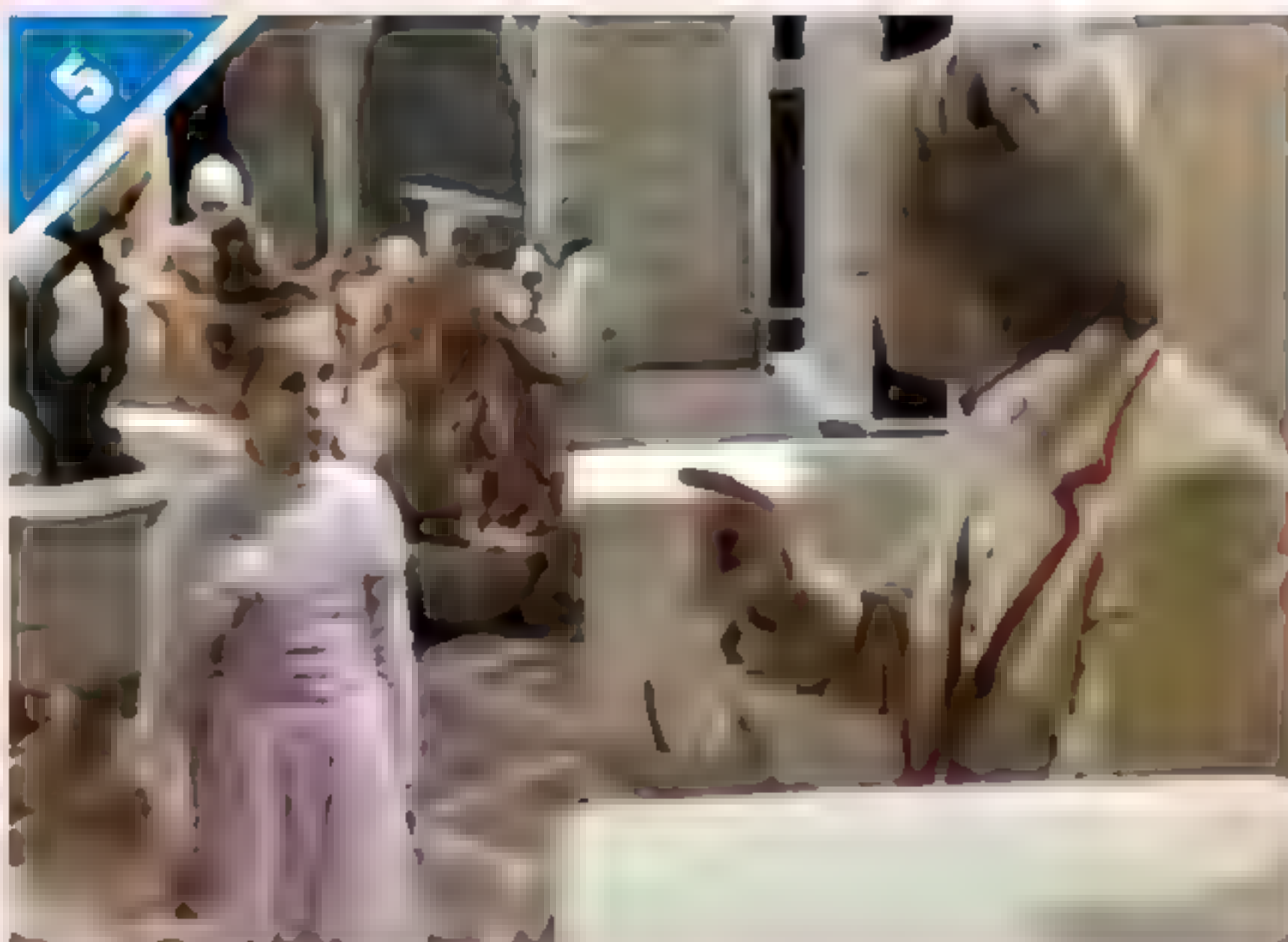
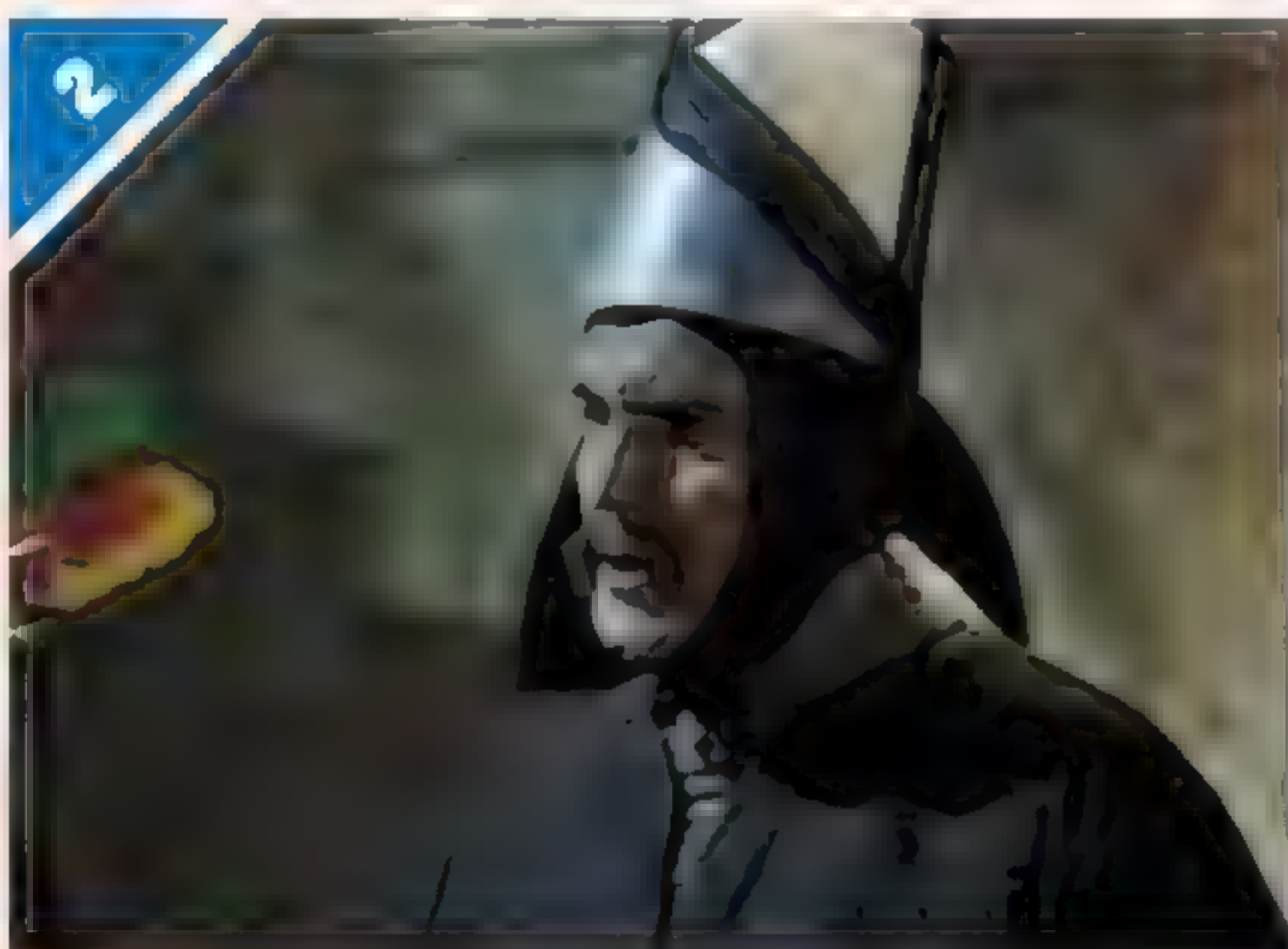
Tegan and Nyssa are brought into the town. Mergrave takes them to the Doctor's room to assure them he is unharmed.

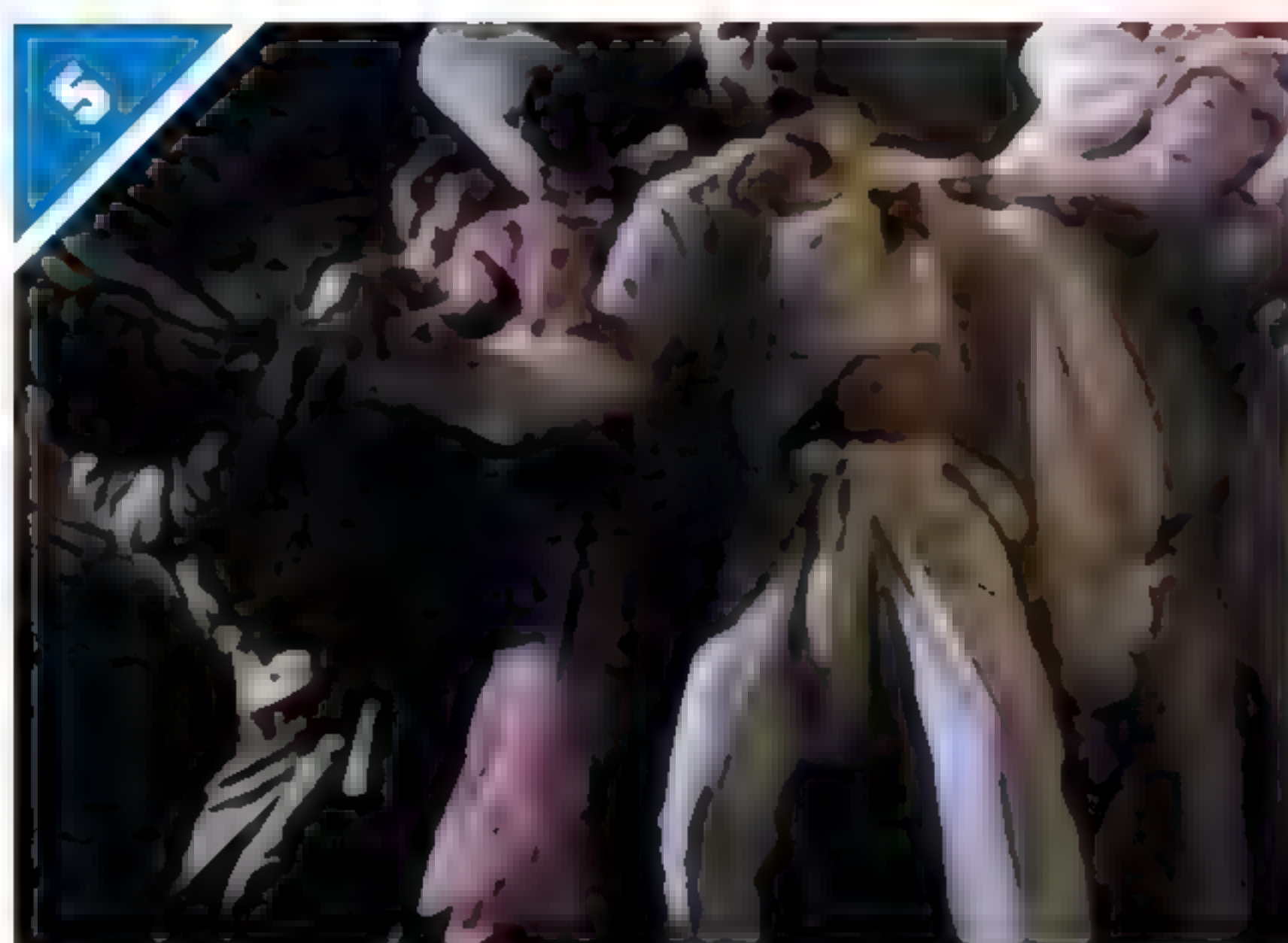
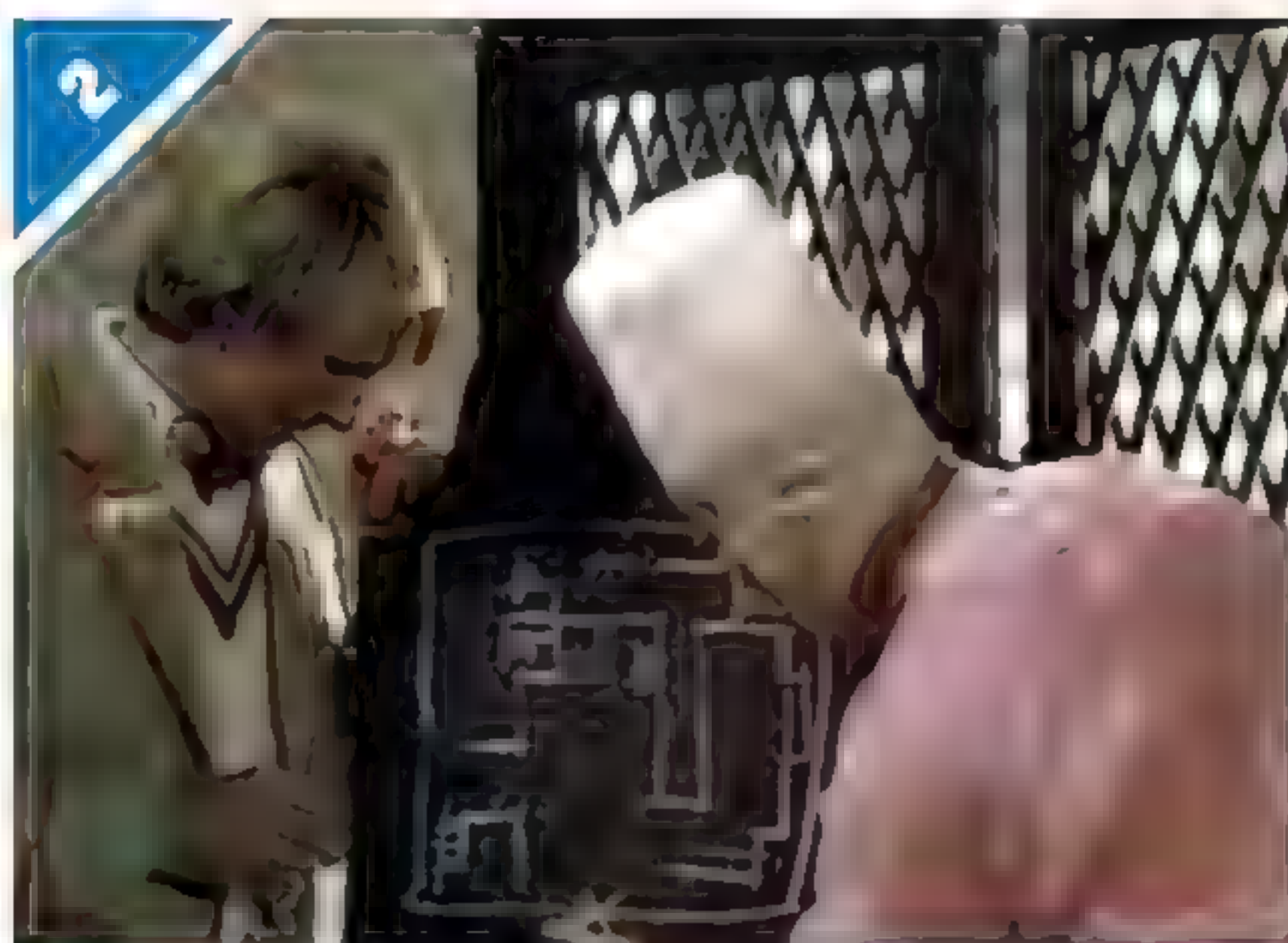
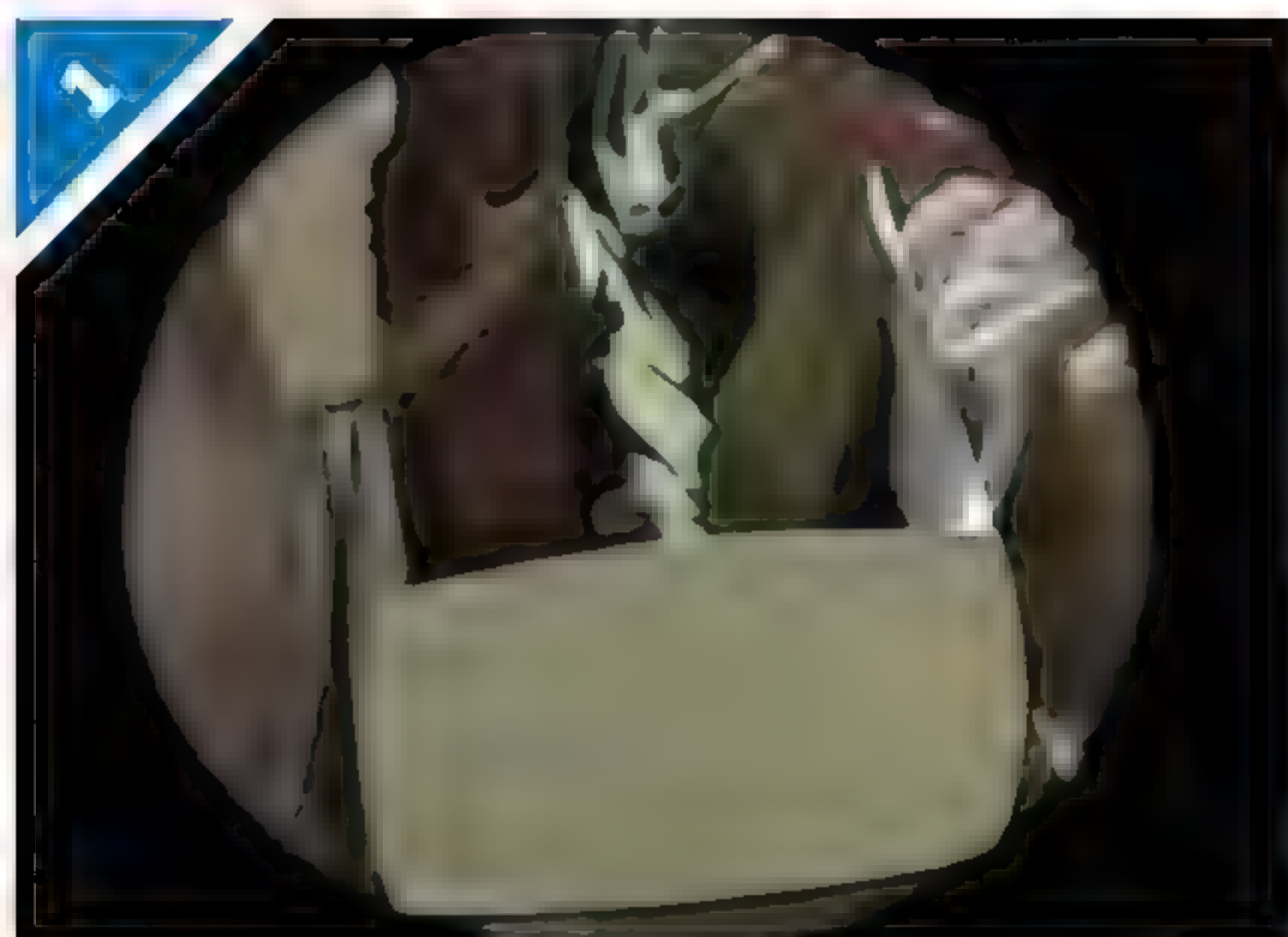
The next morning, Nyssa follows the Zero Cabinet as it is carried through the town. It is placed in the Doctor's room – where Nyssa sees Adric in a mirror. [4] He tells her that the Doctor must remain in Castrovalva.

The Doctor is confused that he only arrived with two people. A little girl tells him that three comes after two, and her mathematical excellence reminds him of Adric. [5]

He rushes back to his room and Tegan and Nyssa tell him about Adric. The Doctor decides to leave and they hurry through the town, always heading downwards, and yet they keep ending up in the town square.

The Doctor weakens; Tegan and Nyssa take him back to his room. He looks outside at Castrovalva folding in on itself – they are caught in a space-time trap! [6]





PART FOUR

The Zero Cabinet has been removed from the room and the Doctor tells Tegan and Nyssa to find it. It turns out to be in the square, being used as a washtub. [1]

The Doctor gets Mergrave to fetch him the history of Castrovalva, then asks him to draw a map of the town itself. [2] Tegan, Nyssa and Ruther arrive with the cabinet. The Doctor wants to go to the Portreeve's house and Tegan suggests they carry him in the cabinet.

They carry the cabinet through the square. A hand beckons to Shardovan from the shadows – it's the Doctor. The cabinet contains all 30 volumes of the history of Castrovalva. The Doctor knows from Shardovan's annotations that he suspects the histories are fake, because the books are old – but they chronicle Castrovalva up to the present day! [3] The cabinet is brought into the

Portreeve's house, where he reveals his true identity – the Master!

The Master boasts that Castrovalva is his creation and attempts to force open the cabinet. The Doctor rushes in and rips down a tapestry to reveal Adric in the web, sustaining Castrovalva.

Shardovan cries out, "You made us, man of evil, but we are free", and swings across the room on a chandelier, smashing into the web. [4] Adric is released. The Master ducks into the fireplace, which dematerialises!

The Doctor warns that the town will fold up into itself. The Master's TARDIS reappears; he is trapped with them. Adric sees the way out and guides the Doctor, Tegan and Nyssa to the cave. They make it outside while the Master wrestles with the people of Castrovalva. [5]

Castrovalva vanishes into thin air. The Doctor and his friends jog back to the TARDIS. The Doctor fixes some celery to his lapel and assures his companions that he now feels absolutely splendid. [6]

Pre-production

During the summer of 1980, *Doctor Who's* producer John Nathan-Turner and script editor Christopher H Bidmead began to prepare the conclusion of the 1980/1 series and its bridging into the 1982 series, planning a trilogy which might also cover a change of lead actor. The first serial was Johnny Byrne's *The Keeper of Traken*, [1981 – see Volume 33] followed by *Logopolis* to be written by Bidmead himself. The final story was planned as *Project '4G'*, a breakdown of which was commissioned on Friday 15 August from John Flanagan and Andrew McCulloch, the writers of *Meglos* [1980 see Volume 32], a story which had just ended production.

Below:
The 1982
TARDIS team.

Like the comments on science and religion in *Meglos*, Flanagan and McCulloch used the new serial as a parable. This time their subject was nuclear disarmament, a topic on which they had very strong feelings. Although the setting was a futuristic alien galaxy, the two super-planets engaged in an escalating arms race were thinly disguised versions of the USA and USSR; the thriller's objective was to show how a new threat to both sides could force bilateral disarmament.

Around August, it was decided to use a resurrected Master in the trilogy; Flanagan and McCulloch were asked to amend their chief villain, making him the Doctor's Time Lord arch-enemy. A further new character was Nyssa, created for *The Keeper of Traken* but retained to ease the



transition between the Fourth and Fifth Doctors. Flanagan and McCulloch were commissioned to write the four scripts comprising what was now to be the first story of the Fifth Doctor – *Project Zeta-Sigma* – on Tuesday 7 October.

As the draft scripts arrived, Nathan-Turner and Bidmead encountered immediate problems with early scenes set in a spaceship and spaceport, which required the Doctor and his companions to be surrounded by invisible and intangible people. The problem was how to represent this on screen (short of, as Nathan-Turner remarked, a sub-title reading: ‘The room is full of invisible people’). Discussions were had concerning how this might be achieved by intercutting shots, or by showing the audience what the Doctor’s party could not see.

Cricket costume

Development on the script continued into early 1981, the plan being that it would be recorded and broadcast first in the 1982 series, followed by a scene where Tegan’s mention of cricket (with reference to the Doctor’s outfit) leads to confusion; Adric believes ‘cricket’ to be an Earth insect (this in turn led to dialogue in which the Doctor makes an increasingly absurd attempt to explain the rules of the game). Even as the writers were developing this scene, they were telephoned and told to drop the cricket references. As discussions between Davison and the production team continued, Flanagan and McCulloch were asked to reinstate the cricketing material and at one point were told that the new Doctor was to wear a morning suit with collapsible topper.

Nathan-Turner’s primary requirements in developing the Fifth Doctor’s character included that he should be heroic and



Left:

Costume design for the Fifth Doctor.

youthful but vulnerable, thus appealing to a younger audience and contrasting with Tom Baker’s Doctor. Discussions concerning the character’s new image had gone on since Peter Davison’s casting in October 1980; the cricketing motif stemmed from a photograph of Davison in cricketing whites which was pinned up on Nathan-Turner’s office wall (the shot was taken at a charity cricket match during production of *All Creatures Great and Small*). Nathan-Turner felt that this image would appeal to the USA syndication market. Costume designer June Hudson was at one point involved in the costume discussions and saw Davison’s Doctor looking like English poet Rupert Brooke and ‘quite casual in cricket whites’. Costume designer Colin Lavers, originally assigned to *Project Zeta-Sigma*, was informed of the plans for the period cricket outfit (augmented by Edwardian coat and Panama hat) and

Connections: Ring my bell

- ▶ The TARDIS Cloister Bell sounds as the ship rushes towards Event One. This warning chime signals impending doom and had first been heard in the previous story, *Logopolis* [1981 – see Volume 33], to warn of the Fourth Doctor’s rapidly approaching regeneration.

Right:
The Portreeve
looks a little
familiar...

the retention of a question-mark collar, as worn by Baker during the 1980/1 series in a memo on Tuesday 10 February. Nathan-Turner spent the end of February on leave in America.

It seems that *Project Zeta-Sigma* was dropped in February 1981, possibly while Nathan-Turner was still in America. In April 1981, Anthony Ainley indicated that he was to have spent the month recording on *Doctor Who* but that this had been postponed to September, indicating that this was intended to be the first story recorded for the series. This deferral of the new Doctor's début was a decision that Nathan-Turner approved of, allowing Davison to settle into his role first and then go back to record his début later on. On his return from leave, Nathan-Turner planned a costume test session with Lavers and Davison on the afternoon of Friday 6 March.

By early spring 1981, changes had been announced to *Doctor Who*'s transmission beginning with the 1982 series. Tom Baker's final series had fared very badly in its Saturday evening slot against the American science-fiction adventure show *Buck Rogers in the 25th Century*. This, in concert with the fact that the BBC was studying early evening weekday viewing

Connections: Pre-credits first

► The reprise of the regeneration from the closing moments of *Logopolis* [1981 – see Volume 33] marked the first time *Doctor Who* made use of a pre-credits

sequence ahead
of the familiar
title sequence.



patterns with a view to launching a new soap opera (eventually *EastEnders*), meant that *Doctor Who* was a prime candidate for study when broadcast twice a week. Because of this, 26 episodes would be broadcast over 13 weeks between January and March 1982 (revealed by *The Sun* on Saturday 27 June), pushing back the series début from September 1981 – hence the Fifth Doctor's



début serial could be recorded later in the year.

Project Zeta-Sigma remained on the shelf at the BBC for some time. It was also referred to by its writers as *Incident on Zeta Minor*; *Project Zeta Plus*; *Zeta Plus One*. Around September 1981, it was planned to occupy the final slot of the 1982 series, but the scripts were abandoned shortly afterwards in favour of *Xeraphin* by Peter Grimwade (latterly known as *Time-Flight* [1982 – see Volume 35]).

As a replacement serial for the new Doctor's début, Nathan-Turner and interim script editor Antony Root turned to the by-now-departed Bidmead to develop a four-part story at short notice. The storyline was commissioned on Monday 9 March as *The Visitor* – the title ascribed to the Doctor when he arrives at a remote community in post-regenerative trauma with no memory of his identity; this became a battle between good and evil akin to medieval mystery plays. The concept of the Doctor struggling through an unstable regeneration was one that Bidmead inherited from the production office as a specific request to make the character a focus of interest due to his vulnerability (the implication being that the entropy in *Logopolis* had affected his regeneration).

Following on from *Logopolis*, Bidmead was keen to continue his exploration

of the TARDIS and its properties, and was fascinated by certain concepts of reality and illusions. He based many of Shardovan's scripted notions on his own childhood thoughts of existence and the awareness of truth in an environment that was actually fictional. Rather reluctantly inheriting the Master as his villain, Bidmead placed him at the centre of a spider's web as a trap, using the web in which Adric was held as a frightening science-fiction image.

It's all an illusion

The notion of illusion tied in with two prints that had been hung on the office walls of Graeme McDonald, BBC head of serials; during meetings in this office, Nathan-Turner had found the pictures distracting. Both were optical illusions by MC Escher (1898-1972); one, *Klimmen en Dalen*, showed a staircase which went upwards eternally yet looped around. Confiding his feelings to Bidmead, he now found they formed the basis of the replacement story!

The first idea taken from an Escher print by Bidmead was called *Castrovalva* itself, a February 1930 lithograph showing a collection of buildings high on a

mountainside in the Abruzzi mountains (after a visit there in April 1928, Escher had planned an illustrated book on the area). Bidmead had first seen the lithograph in a bookshop in London's Charing Cross Road.

The confused spatial geometry of the town was further inspired by six principal lithographs: *Bovert en Onder* ('High and low', 1947) showing two different views of the same building merging together; *Trappenhuis* ('House of stairs', 1951) which mirrors a set of staircases to eliminate ascension and descension; *Relativiteit* ('Relativity', July 1953) in which stairs at three earth-planes intersect (Escher suggesting that the three sets of people living in each plane are oblivious of each other's existence); *Belvedere* (May 1958) which depicts an impossibly constructed building where front and rear dimensions have crossed (this incorporates a small wood engraving also from 1958 of a man with an impossible cuboid); *Klimmen en Dalen* ('Ascending and Descending', March 1960) which shows an endless rectangular staircase on which people ascend and descend side by side; *Waterval* ('Waterfall', October 1961) in which an impossible channel of water flows down from a waterfall and then downwards back to the top of the same waterfall. The concept of recursion was also shown in *Teken en* ('Drawing hands', 1948), a lithograph which showed two hands, drawn on paper, both emerging from the plane and drawing the cuffs of the other hand (Bidmead would later refer to this in his novelisation of *Castrovalva*).

Connections: Musical talent

► The Doctor finds a recorder sticking out of a boot in the TARDIS and attempts a few notes. He clearly lacks the musical talent displayed by his Second incarnation, who is likely to have discarded the instrument in an absent-minded moment. The Doctor first played a recorder in *The Power of the Daleks* [1966 - see Volume 9].



Left:
On set in
Castrovalva.



Connections: Running commentary

► “When I say run, run!” uttered by a confused Doctor during scenes set in the TARDIS corridors, harks back to dialogue by the Time Lord’s Second incarnation, played by Patrick Troughton. He was heard to say the line to his companion Jamie

in *The Tomb of the Cybermen* [1967 – see Volume 10].



The storyline for *The Visitor* was delivered on Wednesday 1 April, and on Wednesday 8 Nathan-Turner commissioned four scripts from Bidmead under the title *Castrovalva* (at this point Nathan-Turner was acting as script editor, bridging the gap between the end of *Root’s* secondment and the start of Eric Saward’s initial three-month stint, which began in mid-April).

Bidmead was unsure how Peter Davison would play the role of the Doctor, and

so wrote the character as vulnerable, a contrast to the brash Tom Baker incarnation. He envisioned the Zero Cabinet as a form of sensory deprivation tank, partly inspired by a 1960s film called *The Tank*.

Bidmead delivered the storyline on Wednesday 1 April and was duly commissioned for the four scripts a week later on Wednesday 8 April with a target delivery of Monday 1 June. During April, Davison’s first work as the Doctor began as *Four to Doomsday* headed into studio.

The four scripts for *The Visitor* were delivered to deadline on Monday 1 June; they were accepted on Monday 13 July, and bore a few differences from the broadcast version. The serial opened in the Pharos enclosure, continuing directly on from *Logopolis*. Originally, there were only three security guards at the Pharos enclosure, one of them speaking; this character later became the Head of Security. In the TARDIS, the Doctor would have found a white umpire’s coat on a hat stand (‘very like the one in the console room’) which would lead him to a room with ‘a cricket pavilion interior: a few

white sweaters on a line of brass hooks that hang over a section of bench, on which we notice a single cricket pad and a cricket ball’. Emerging from this, the Doctor ‘has changed into a pair of striped trousers and a V-neck sweater. Over his arm he carries a coat.’ (By this time, Davison’s costume had been decided on and unveiled at a mid-April photocall; the celery stalk he wore on his lapel was incorporated into the *Castrovalva* scenes.) The Zero Room of the TARDIS was described as a ‘vast, pinkish-grey emptiness, bathed in a warm light reminiscent of a late summer afternoon. The walls are indented with the familiar TARDIS roundels – but they are huge, forming curved shelves big enough to climb onto.’ Bidmead had originally envisaged that the corridors would get darker, the deeper the Doctor and his companions went into the TARDIS.

In keeping with *Logopolis*, Bidmead envisaged the Master’s TARDIS (‘still

Right:

“I have arrived!”
The Fifth Doctor finds his feet.



in its Corinthian Column Configuration') as being very similar to the Doctor's: 'At first we assume we are still in the Doctor's TARDIS, as we begin close on the Master's viewing screen... But we hear a familiar chuckle and the shot widens to take in the Master...' The script indicated that the Master used his control console – referred to in stage directions as the 'time column' or 'time rota' [sic] – to operate Adric's trap, which was 'A kind of electronic spider's web of glittering little wires that criss-cross through his now inert body.' When Adric appears in the Zero Room the script indicated he was 'spread-eagled like the Vitruvian Man... struggling weakly for life, as though caught in a web.' A line about the Master using voltage on Adric was removed on recording, and the script for Part Two referred to portable steps rolling automatically forward to allow the Master to peer into Adric's face.



At the end of Part One, as the TARDIS jolts, the Doctor is knocked out when a door swings open and catches him on the head. In Part Two, a lurch causes a trolley with a medical box perched precariously atop it to roll down the corridor; the box falls on the Doctor's head and the Doctor uses its spilled contents to treat his cut forehead before it rolls away again.

Castrovalva

Due to changes to Nyssa's costume in *Four to Doomsday*, Bidmead's script indicated her move from skirt to trousers for the planned film sequences (as filmed, Nyssa would also leave her fur jerkin on the wheelchair and lose her crown on a tree). The sequence in which the wheelchair is lost was different: with the Doctor not levitating inside the Zero Cabinet (also referred to as the zero capsule) which lays upon it, the chair becomes hard to control and it runs off down a slope. The girls catch it and grab the Zero Cabinet, but the chair spins round from underneath it and crashes into the stream; Nyssa runs into the water after it. There was also a short sequence showing Tegan lying on her stomach, drinking from the stream. This was removed to avoid having younger viewers imitate her.

The first sight of Castrovalva was described as 'white rocks rise up to a summit fringed with walls and turrets fluttering with coloured flags'. At the centre of the 'village' was 'a wide square fringed by shadowy buildings. By the fountain in the centre of the square... the Doctor is led to the fountain by Mergrave and

Connections: Reverse psychology

➤ In his post-regenerative state, the Doctor babbles, "Reverse the polarity of the neutron flow," a term riffing on lines of technobabble regularly said by the Third Doctor in stories such as *The Sea Devils* [1972 - see Volume 18].



Connections: Unseen Ice Warriors?

► With the dialogue, "Not far now, Brigadier, if the Ice Warriors don't get there first!", the Doctor seems to remember an unseen adventure featuring UNIT. The Brigadier is Brigadier Alistair Gordon Lethbridge-Stewart, played by Nicholas Courtney who first appeared in *The Web of Fear* [1968 - see Volume 11], while the reptilian Martians first appeared

in *The Ice Warriors* [1967 - see Volume 11].



Below:

Shardovan challenges the Doctor's arrival.

Ruther, who seat him on the circular bench that runs round it.' Later Bidmead noted that, 'in the warm morning light the village square has an atmosphere of openness and simplicity; though not of uniformity, for the buildings are a fascinating mixture of styles, with the eye forever being led into friendly courtyards and alleys, through Roman arches and up flights of steps'. At the climax of Part Three, Bidmead described the Doctor's point of view as 'the whole of Castrovalva, square, walks, archways, steps as a jigsaw puzzle of pieces concertinaed into itself, the

Castrovalvans moving in their separate and various dimensions as in an Escher print'.

Ruther and his warrior were 'two humanoid forms,

gaudily dressed in what looks like elaborate war attire, with tall masks that give them a fearsome appearance', while Mergrave was 'similarly dressed to Ruther and the other warriors... except that his mask is considerably taller, and is decorated with a crown of brightly coloured feathers'. Shardovan was 'a tall, slim distinguished gentleman in dark, plain suiting. His appearance is a startling contrast to the tribalism of those around him, whose ferocity is now emphasised by the light of the flickering flames.' When his hunting garb is removed, Mergrave is shown to be 'a jovial, balding gentleman' while Ruther has 'the mildly myopic expression of a man who might be a bank clerk'.

The Master's disguise as the Portreeve (a name for a magistrate) was to be that of a man who 'is bent-backed and walks with a stick, but as much of his complexion as can be seen above his handsome full white beard is ruddy. He appears very healthy for his advanced years.' Originally, in the Doctor/Master



confrontation, Shardovan would notice a beam running across the Portreeve's chamber from the minstrel gallery to the tapestry wall; he walks along the beam and dives from this into the tapestry, and hence the web. Bidmead described the Doctor and friends' escape from the collapsing Castrovalva: 'As they turn to mount the steps, the camera tilts with them, and we watch them running vertically up our frame. Soon they have passed the vertical, and are now upside down, running along the underside of the steps. On the upper side of the steps, a gaggle of Castrovalvan women run past.'

Script changes

There were further changes made to the scripts prior to production commencing. Nathan-Turner asked for the number of scenes involving the captured Adric to be increased, thus keeping the audience aware of his presence in the story.

With Bidmead's scripts accepted, on Friday 24 July, Nathan-Turner offered a cameo appearance as the Head of Security at the Pharos Project to Stephanie Turner, the then-star of the popular BBC police drama *Juliet Bravo*.

Commenting on the scripts on Monday 27, new head of serials David Reid remarked both that he found Part Three's climax unclear, and asked that Part One began with a suitable recap. Around this time it was officially agreed between Nathan-Turner, Reid and executive producer Barry Letts that Letts' supervisory involvement could cease. The producer confirmed with Reid on Monday 10 August that *Castrovalva* would indeed begin with a reprise of the regeneration from *Logopolis* to re-introduce casual viewers.



Nathan-Turner contracted Fiona Cumming to direct *Castrovalva* in mid-1981. The pair had worked together on the lavish BBC2 drama *The Pallisers* in 1973, and in 1980 Cumming sent Nathan-Turner a copy of *Sarcophagus*, an episode of the BBC1 science-fiction series *Blake's 7* which she had directed. She wanted to introduce him to the work of Tanith Lee as a potential writer for *Doctor Who*, but Nathan-Turner was impressed with Cumming's sensitive direction of the material. Cumming viewed *Logopolis* several times to better achieve continuity with the earlier serial. Set designer Janet Budden had previously worked on *Full Circle* [1980 – see Volume 32]; make-up designer Marion Richards' CV included early Jon Pertwee serials such as *Doctor Who and the Silurians* [1970 – see Volume 15]; costume designer Odile Dicks-Mireaux had worked on the already completed *The Visitation* [1982 – see Volume 35] and *Castrovalva* was the only *Doctor Who* serial with Simon McDonald in charge of visual effects. Dick Mills of the BBC Radiophonic Workshop was assigned to the serial – as usual – in June 1981. ■


Above:
The Doctor looks for the nearest chemist.

CASTROVALVA

STORY 11

Production

'TAPING ON THURSDAY
1 OCTOBER BEGAN IN
THE PORTREEVE'S
CHAMBER.'



On Wednesday 19 August, Peter Davison donned his Doctor costume to pose for press photos with other BBC stars. This generated stories in papers such as the *Daily Record* and *Daily Express* (*BBC shows flag for best of British TV*) the following day. Filming for the serial began on Tuesday 1 September; the regular cast – Peter Davison, Sarah Sutton, Matthew Waterhouse and Janet Fielding – had finished recording *Kinda* [see page 88] on Thursday 13 August.

Location shooting on 16mm film began at Crowborough Wireless Telegraph Station off the B2026 at Duddleswell in

East Sussex, which stood in for the Pharos Enclosure due to its radio masts and huts. This took place from 10.15am to 5.30pm on Tuesday 1 September. Continuity to *Logopolis* was thus restricted by the different location (travelling logistics had ruled out a re-use of the BBC Monitoring site at Caversham); the TARDIS was in a different place, and the ambulance was from East Sussex when it had been established that the Pharos Project was in Cambridge. Bar Davison, the regulars retained their *Logopolis* costumes; in these scenes Davison wore Tom Baker's outfit, but with shoes rather than the boots seen in *Logopolis*. Because the team had now been working together for some months, Cumming had to tone down the onscreen rapport between the characters, particularly Nyssa and Tegan, who in chronological terms had only just met. The cast was joined by Dallas Cavell, who performed all his scenes as the Head of Security chief on film; Cavell had previously appeared as a Road Works Overseer in *The Reign of Terror* [1964 – see Volume 3], Bors in *The Daleks' Master Plan* [1965/6 – see Volume 6], Trask in *The Highlanders* [1966/7 – see Volume 9] and Quinlan in *The Ambassadors of Death* [1970 – see Volume 15].

Lord De La Warr estate

The remaining filming was mounted at the estate of Lord De La Warr, who allowed the crew access in exchange for a charity donation and a photo of himself next to the TARDIS. Filming on Wednesday 2 and Thursday 3 was at Buckhurst Park, off the B2110 at Withyham in East Sussex, for scenes set upon the world of Castrovalva itself. From 9am to 5.30pm on Wednesday 2,

Connections: Past companions

► In his confused state early in the serial, the Doctor makes references to both Jamie and Jo. Jamie refers to Jamie McCrimmon, the eighteenth-century Scot played by Frazer Hines from *The Highlanders* [1966/7 – see Volume 9], a companion of the Second Doctor. Jo is UNIT operative Jo Grant, who assisted the Third Doctor. Played by Katy Manning, she first

appeared in *Terror of the Autons* [1971 – see Volume 16].



Below:
"Hang on! Matthew's going to be sick!"

the Part Two scenes of Tegan emerging from the TARDIS, doing a recce and her and Nyssa moving off with the Zero Cabinet were filmed, followed by the Doctor and his team returning to the TARDIS in Part Four. In the afternoon, the sequences at the stream were filmed.

Various problems were encountered when the Zero Cabinet proved to be rather heavier to carry than expected. Not being partial to heights, Fielding was concerned about the sequences which required Tegan to be standing on a tree branch in Part Two, meaning that Cumming

had to frame and edit the shot carefully to make the actress appear to be higher than she actually was. Sutton's tumble into the river following the wheelchair was

scheduled as a single shot at 5pm, the end of a filming day, thus allowing the actress to return to the warmth of the hotel.

Filming on the estate had been keenly attended by Lord De La Warr, who invited the regular cast members, plus Nathan-Turner, Cumming and production manager Margot Hayhoe back for drinks in the evening. Here, Waterhouse enjoyed his gin rather too much on top of the greasy food he had consumed that day, and stayed up late talking to Nathan-Turner.

Rocky heights

On Thursday 3 September, filming from 9am to 5.30pm covered Tegan and Nyssa walking with and then hiding the Zero Cabinet in Part Two and their sighting by Ruther and the warriors, plus the confrontation with the warriors in Part Three and the TARDIS crew escaping Castrovalva in Part Four. Stuart Fell played the stunt warrior. Comedy performer Frank Wylie played Ruther on the final two days of location filming. had been at college with Cumming and later he would be best known for his role in *Take the High Road*.

The concluding film sequence was shot early one morning; Waterhouse's festivities of the previous night caught up with him, and he vomited over a tree. "Poor Matthew. He was very ill," recalled Sarah Sutton in *Fan Aid*. "He just lay in the grass for most of the day and all we could see of him was this little green face popping up now and then." The estate cleaners were unhappy with having to clean up this sort of mess caused by the crew and Cumming had to talk to Waterhouse about watching his drink in future.

In Bidmead's script, the Doctor asked Tegan, "Do you mind if I drive?" at the end of Part Four, adding, "Let's go," after his





final line; Bidmead described the TARDIS departing with its 'familiar chuffing sound'. Dialogue was added just prior to shooting to clarify that the information in the TARDIS databank was a projection, and that the Master had left nothing to chance by having Adric programme the ship for Castrovalva.

Filming concluded from 9am on Friday 4 at Harrison's Rocks, a climbing area near Groombridge in Sussex which had been used in 1968's *The Mind Robber* [see Volume 13]. This rocky outcrop was seen in the sequences in Parts Two and Three where various different parties make their way up the cliffs to Castrovalva; a dark filter was used on the camera to give the illusion of eventide for scenes in Part Three. Again, due to Fielding's anxiety over heights, Cumming created the illusion of height when the cast was actually not far off the ground; the director herself also hated heights but was determined to climb the rocks rather than ask her cast to do anything that she wouldn't. Members of a local climbing society were also present in case anyone got into difficulties. A mist

descended on the rocks during filming, and the crew was also warned that there were adders living in the area... and that they should shout if any snakes approached.

The TARDIS landing site (with the old TARDIS prop built in 1976 used for the slanted landing) was at nearby Birchden Wood, and scenes featuring the Castrovalvan warriors were filmed at Aytton's Wood. Freelance effects house Imagineering provided the specially made Castrovalvan hunting helmets for Ruther and his men. Model shots showing the town of Castrovalva were arranged for Parts Two and Three, with a shot of the empty rocks for the end of Part Four.

Rehearsals for the studio sessions began on Saturday 5 September at the BBC's Acton rehearsal rooms with the regular cast only; both Nathan-Turner and Davison were keen to include many references to past characters and noted phrases from the show. The script did not specify that the new Doctor should adopt the mannerisms of his predecessors as were added to Davison's performance for Part One. Scenes with Adric were also amended; originally, the boy was to support the slow-moving Doctor in the corridors. Material in which the Doctor finds a Second Doctor-style recorder was ad-libbed close to recording. Part Two was found to under-run and a number of scenes were extended (Nyssa and the Doctor's conversation on the way back to the Zero Room, for example, and his doubt that Tegan was in control).

Studio sessions took place in the afternoon and evenings between 2.30 and

Left:
Wonky parking!

Connections: Other travelling companions



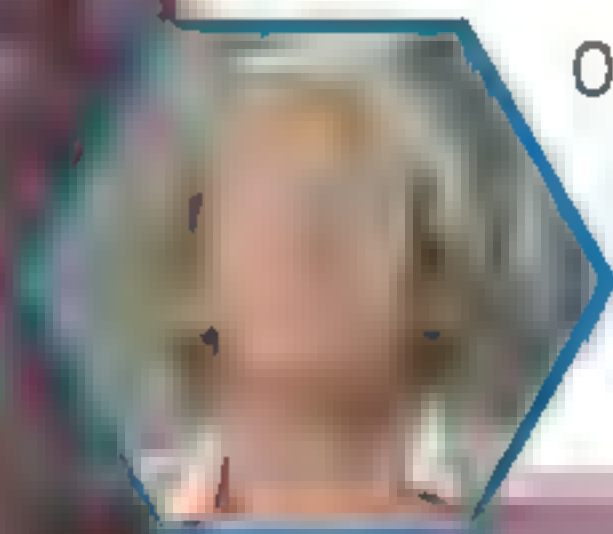
► Among other companion names to be recalled by the Doctor are Vicki and Romana. Vicki, played by Maureen O'Brien, had joined the TARDIS crew in *The Rescue* [1965 - see Volume 4], while Time Lady Romana [Mary Tamm/Lalla Ward] had recently bid farewell to the Doctor and Adric in *Warriors' Gate* [1981 - see Volume 33].

Connections: Quoting the Bard

► The Doctor's triumphant "go softly on!" as he passes through the TARDIS corridors on his recently acquired wheelchair is a quote from Fortinbras in Shakespeare's *Hamlet*. Christopher H Bidmead had played Fortinbras at Stratford in 1966 and put the line in to contrast Peter Davison's Doctor to Tom Baker's.

Making a spectacle

► *Castrovalva* sees the début of the Doctor's half-moon spectacles, which would be seen in future stories. The Fifth Doctor is not the first incarnation to resort to eyewear – the First Doctor wore a pair of wire-rimmed spectacles on occasion.



5.30pm and then from 7.30pm to 10.30pm. Studio recording commenced in Studio TC3 at Television Centre on Tuesday 15 and Wednesday 16 September, with no afternoon session scheduled on Tuesday 15. The first evening session concentrated on the Part One scenes in the TARDIS console room for Part One. The presence of Tegan's bag on the console again clashed with *Logopolis*, and Nyssa's dialogue contradicted the now-established practice of using the main red switch to operate the door. Eight pages of computer-generated

Ceefax text were fed to a small monitor mounted in the TARDIS console which acted as the TARDIS Information System. These screens incorporated elements of Bidmead's dialogue on several pages ('Standard Flight Procedures Stage 387', for example); the control panel had nine keys, A to I (which allowed 'IF' for 'Index File' but unfortunately not the late addition of 'DS' for 'Destination Setting'). As the TARDIS hurtled towards Event One, a smoke box image was superimposed over the action, and the camera was rocked to simulate turbulence.

The afternoon recording session on Wednesday 16 continued the console room scenes, with Davison in the Fifth Doctor's cricketing gear and half-moon spectacles (which were made of plain glass); after the landing sequence, the camera was tilted to



indicate the incline the ship stood on. After this, several scenes set in the 'zero area' of the TARDIS corridors and the Zero Room itself for Part One were recorded. The Doctor appeared to float by means of Colour Separation Overlay (CSO); recording breaks allowed Davison to be positioned on a trolley arrangement on the CSO set. The first two scenes in the zero area for Part Two came next, followed by the wheelchair scene in the long corridor, and then the remaining zero area scenes with the doors being removed.

TARDIS shots

For the evening session, Davison donned Tom Baker's costume for the scenes in the corridors for Part One leading up to the discovery of the cricket room. It was hoped that while Davison was changing, two shots of the TARDIS model on a green background to be placed over a starfield could be recorded for Parts One and Two, but these were abandoned. Instead, recording continued with scenes in the long corridor and showing Nyssa reducing the temperature (the heating control was housed behind a roundel and changed colour as indicated in the script). It had then been planned to record various zoom in/zoom out shots of three more sets of starfields to show the TARDIS heading into Event One, along with other shots of the TARDIS in space (sequences originally planned for film), but these too were abandoned.

Rehearsals restarted on Friday 18 September at Acton, and the cast was now joined by Anthony Ainley and guest-stars Derek Waring (Shardovan), the returning Frank Wylie (Ruther) and Michael Sheard (Mergrave); Cumming had worked with most of the cast before. Waring had appeared in films such as *Dunkirk* and



starred in the TV series *Moody and Pegg*, along with over 200 episodes of *Z Cars* between 1969 and 1973; he had worked with Nathan-Turner in 1977 on a tribute to BBC producer Martin Lisemore, and suffered a bad cold during the studio recordings on *Castrovalva*. Experienced actor Sheard had appeared in several previous *Doctor Who* serials, including *The Mind of Evil* [1971 – see Volume 16] and *Pyramids of Mars* [1975 – see Volume 24], along with films such as *The Empire Strikes Back* (1980); Cumming had directed him in *Z Cars* and *The Walls of Jericho*. In the script, Mergrave was to chalk his map of Castrovalva on the floor but this was changed to the back of a mirror. The scripted description of the Master lifting the Zero Cabinet 'high above his head' was removed and Shardovan's swinging upon the chandelier inserted.

During rehearsals, ITV screened an edition of Thames' charades-based panel game *Give Us a Clue* on Tuesday 22 September; this featured both Peter Davison and his *Doctor Who* predecessor Jon Pertwee on the men's team, a fact remarked upon by team captain Lionel Blair.

The second studio block ran between Tuesday 29 September and Thursday

Above:
"I don't like
this scarf
any more."

Far left:
Setting up
Castrovalva.

Connections: The name of the room

► This was the first serial in which the control area of the TARDIS was referred to as the 'console room' during Part One by the Doctor, Tegan and Nyssa.



1 October in Studio TC6, once again at Television Centre, again with no afternoon session scheduled for the first day. Recording on that first evening began with the scenes in the Doctor's rest room and the corridor outside in Parts Three and Four.

Ainley appeared in his

uncomfortable latex Portreeve make-up. For the scene in which Adric speaks to Nyssa, Sutton was placed by CSO over a reflection of Waterhouse, and a spark generator image was then superimposed as the youth vanished. During breaks in recording while the map drawn by Mergrave was prepared, some of the model shots of the TARDIS for Parts One and Two were remounted. Recording continued with the scene in the girls' rest room for Part Three; during camera rehearsals, Patrick Troughton, who was visiting the studio, stood in for Davison and delivered the Doctor's lines as he entered the set.

Below:

The people of Castrovalva prepare for action.

Recording on the afternoon and evening of Wednesday 30 again required Ainley as the Portreeve. Taping began on the village square and covered walkway sets for Part

Three scenes featuring Castrovalvan extras, up to the scene with the child. This was recorded out of sequence in the afternoon because it involved a minor, Souska John – who, it transpired, was the niece of former companion Caroline John, who played Liz Shaw in the 1970 series. The girl had been cast because she was the daughter of Nick John, an assistant floor manager who was a friend of Cumming's. The village square, the main set piece for the serial, was crafted by Janet Budden after the Escher prints *Belvedere* and *Relativiteit* (and also a French *château* she had visited on holiday). Odile Dicks-Mireaux based the semi-Renaissance Castrovalvan costumes on both Dutch peasants and images from Escher prints; the hats were provided by Imagineering.

Portreeve's chamber

Recording continued with scenes on the steps outside the library for Part Three, followed by the sequence on the steps, covered balustrade and stairs for the end of Part Three. This led into similar scenes at the start of Part Four, including material at the archway and in the village square. For the 'confused' shot that ended Part Three, CSO was used to merge together four different shots of the set into a group of geometric shapes. Other cutaway shots included the circular masked point of view shots as supposedly seen through the telescope by Nyssa and Tegan in Part Four, and a number of hand-held camera shots to show the Doctor's point of view.

Insert scenes on the gallery of the Portreeve's chamber were taped next; these would be placed over the tapestry. The procession across the square and colonnade and the escape sequence at the end of Part Four came next. A number of distortion techniques were used in





this sequence: ‘fuzzy felt’ captions for Nyssa’s point of view, allowing three images to be laid over a main shot; a pixilation generator to degrade images of Castrovalvans running around the balustrades; and one sequence was recorded with a horizontally split screen to show characters running on both upper and lower surfaces of a balcony. In this sequence, Cumming made deliberate mistakes in television grammar, rapidly intercutting, reframing and using reverse shots to present a confused picture. The fireplace that appeared as the Master’s TARDIS was set into one of the final sequences.

Afternoon and evening taping on Thursday 1 began in the Portreeve’s chamber. The Portreeve’s transformation into the Master, conducted across a recording break, required the use of a locked-off camera. The Master’s weapon, seen in *Logopolis*, was now identified as

his Tissue Compression Eliminator. Flash charges were attached to the Zero Cabinet as it split open. Roll-back-and-mix effects were used to make Ruther and the Master’s TARDIS vanish. Stuntman Ken Barker doubled for Waring in the climactic chandelier sequence. Pyrotechnics were detonated across the tapestry, and a spark generator image was again superimposed over shots of Adric in the web (the metallic web having been constructed by visual effects assistant George Reed).

The evening session (which overran by 15 minutes due to problems with scenery scaffolding) focussed on the Master. Recorded first were sequences at the rock-face entrance in which Mergrave appeared in hunting clothes, followed by the escape at the end of Part Four in which the character wore his usual attire. A plan to record two more complex ‘fuzzy felt’ shots of Castrovalva breaking up was abandoned. The final scenes taped were those on the Master’s TARDIS set, a minimal black version of the Zero Room set that incorporated an electric platform on which Ainley stood to address Waterhouse; this lift platform made notable noise when operating which would have to be suppressed in post-production, and this in turn meant that dialogue had to stop to allow the Master to rise and fall on the platform. ■

Left:

“What are you doing here?”

PRODUCTION

Tue 1 Sep 81 Crowborough Wireless Telegraph Station, Duddleswell, E Sussex (Pharos Project)

Wed 2 Sep 81 Buckhurst Park, Withyham, E Sussex (Forest with TARDIS)

Thu 3 Sep 81 Buckhurst Park, Withyham, E Sussex (Forest)

Fri 4 Sep 81 Harrison’s Rocks, Groombridge, E Sussex (Cliff); Birchden

Wood, Groombridge (Forest); Aytton’s Wood, Groombridge, E Sussex (Forest)

Tue 15 Sep 81 Television Centre Studio 1: (TARDIS Console Room)

Wed 16 Sep 81 Television Centre Studio 1 (TARDIS Console Room; Zero Room; TARDIS Corridor; Models)

Tue 29 Sep 81 Television Centre Studio 6 (Doctor’s Rest Room; Models [remount];

Girls’ Rest Room)

Wed 30 Sep 81 Television Centre Studio 6 (The Village Square; Steps Outside the Library; Top Walkway; Archway; Stairs; The Gallery of the Portreeve’s Chamber; Colonnade and Square)

Thu 1 Oct 81 Television Centre Studio 6 (The Portreeve’s Chamber; Rock-Face Entrance; The Master’s TARDIS)

Post-production

Right:

Let's look through the round window...

Cuts made to the finished programme included a film sequence in Part Three where Nyssa and Tegan heard the hunting horns while scaling the rocks and then felt the ground tremors, and also the dematerialisation of the TARDIS with the crew aboard at the end of Part Four.

In gallery-only sessions for *Castrovalva* from 11am to 10pm on Thursday 8 October and 2pm to 6pm on Sunday 25 October, a number of video effects were added: blue/green energy waves from the Master's TARDIS; images on the TARDIS scanner; Adric's appearance in the Zero Room; still film images on the tapestry (Cumming had hoped to make the pictures on the tapestry move); inlay of Adric in the Master's TARDIS; and the orange glow of the Master's weapon when used on the Zero Cabinet. For the first time, a pre-titles sequence was used: one minute of material featuring Tom Baker (the Doctor) and Adrian Gibbs (the Watcher) from the end of *Logopolis* Part Four (omitting the final shot, the companions flashback and with

Below:

The Master's TARDIS gets a shock.



new music and overdubs from Waterhouse and Sutton). For the closing credits, it was now established that the lead character should be billed as 'The Doctor' for the first time – Davison had been credited as 'Doctor Who' for Part Four of *Logopolis*. Ainley received two credits on Part Three – once as himself for 'The Master' and also as Neil Toynay (an anagram of Tony Ainley suggested by Cumming's husband, Ian Fraser) as 'The Portreeve' to better preserve the surprise revelation in Part Four.

A music score was prepared by Paddy Kingsland; around 45 minutes' worth of incidental tracks were dubbed in October 1981. At this point, Kingsland was in the process of leaving the BBC after 10 years, and *Castrovalva* was his final assignment for the Radiophonic Workshop. The soundtrack was augmented by sound effects such as a natural history recording of a jungle in Sri Lanka from 1945, canaries singing and a Tibetan ceremonial horn. The sound effect for the TARDIS in hover mode in Part Two was originally created for the ship's fault locator in the *The Mutants* (AKA *The Daleks*) [1963/4 – see Volume 1].

Publicity

- ▶ *Radio Times* carried a colour one-page feature marking Peter Davison's début as the Doctor under the title *New Who* in its Thursday 31 December edition.
- ▶ *The Guardian* marked the return of *Doctor Who* with the item *Tardis lands on the wrong day* on Monday 4 January while the *Daily Express* ran a Peter Davison-centric piece entitled *Everyday problems of the new Time Lord*.
- ▶ Davison made an appearance on BBC1's *Multi-Coloured Swap Shop* on Saturday 9 January – part-way



through the serial's broadcast – and guested with wife Sandra Dickinson on BBC1's educational quiz show *So You Think You Know What's Good for You?* (pre-recorded on Tuesday 5 January) the same night that *Castrovalva* Part Three was transmitted.

Broadcast

Right:

Sarah Sutton
as Nyssa.

- ▶ BBC Scotland broadcast the first episode at 3.30pm to allow a programme called *The Heavies* to be shown in the evening.
- ▶ For the whole 1982 series, BBC Cymru favoured regional programme *Heddiw* over *Doctor Who*, scheduling the new episodes on Mondays and Wednesdays at 7.45pm.
- ▶ Competition on ITV came in the form of the holiday programme *Wish You Were Here* on Mondays, with *Give Us a Clue* networked at 7pm on Tuesday 5 and most regions screening *Emmerdale Farm* on Tuesday 12. The new slot secured a marked improvement on ratings for the previous season.

Below:

Shenanigans
in the world of
Castrovalva.



- ▶ The serial received a rough ride when reviewed alongside the BBC2 repeat season *The Five Faces of Doctor Who* by Malcolm Peltu in *New Scientist* on Thursday 21 January 1982. Peltu described *Castrovalva* as 'a boring script, boringly directed'.
- ▶ *Castrovalva* was offered for overseas sale from 1982, with Australia, the United States, New Zealand, Canada, Gibraltar and the United Arab Emirates comprising the countries that purchased the serial for broadcast.
- ▶ Part Four formed part of the *5th Doctor Selected Gems* at *Doctor Who: The Developing Art* staged at the National Film Theatre on Sunday 30 October 1983.
- ▶ The serial was screened in episodic form by UK Gold in June 1994 with compilation transmissions from August 1994.



ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APP INDEX
Part One ¹	Monday 4 January 1982	6.55pm-7.20pm	BBC1	24' 14"	9.1M (54th)	-
Part Two	Tuesday 5 January 1982	7.00pm-7.25pm	BBC1	24' 13"	8.6M (84th)	-
Part Three	Monday 11 January 1982	6.55pm-7.20pm	BBC1	23' 35"	10.2M (47th)	-
Part Four	Tuesday 12 January 1982	7.05pm-7.30pm	BBC1	24' 12"	10.4M (46th)	-

No Audience Appreciation figures recorded

¹ BBC Scotland replaced *Doctor Who* with a documentary, *The Heavies* (6.45pm to 7.25pm), broadcasting *Castrovalva* Part One earlier that day at 3.30pm.

★ For this series, BBC Cymru decided to run *Heddiw* in place of *Doctor Who*. The transmissions for BBC Cymru differ as follows:

Part One	Monday 4 January 1982	7.45pm-8.10pm
Part Two	Wednesday 6 January 1982	7.45pm-8.10pm
Part Three	Monday 11 January 1982	7.45pm-8.10pm
Part Four	Wednesday 13 January 1982	7.45pm-8.10pm

Merchandise

Right:

Castrovalva View-Master set.

Below:

Novelisation covers – the original photographic version, and the Alister Pearson reprint.



A *Castrovalva* View-Master set was released by View-Master International in April 1983;



Doctor Who – *Castrovalva* was novelised by Christopher H Bidmead and published in hardback by WH Allen in March 1983, followed by a Target paperback in June of the same year. This book was also released as part of the *Third Doctor Who Gift Set*, along with *Four to Doomsday*, *Earthshock* [1982 – see Volume 35] and *Terminus* [1983 – see Volume 37]. The original photomontage cover was replaced by an Alister Pearson painting for a June 1991 reprint.

The novelisation was released as a BBC Audiobook in March 2010, read by Peter Davison.

three reels contained 21 pictures from the serial.

The Corridor of Eternity, a collection of incidental music from *Castrovalva* and *Mawdryn Undead* [1983 – see Volume 36] by Paddy Kingsland was released on cassette in 1990. Sound effects from the episode were released on *30 Years at the Radiophonic Workshop* from BBC Enterprises in July 1993. Incidental music from the episode was also included on Silva Screen's *50th Anniversary Collection* in December 2013 and *Doctor Who: The TARDIS Edition* in November 2014.

Castrovalva was released on BBC VHS in March 1992. The DVD *New Beginnings* box set in January 2007 contained three stories reintroducing the Master, played by Anthony Ainley: *The Keeper of Traken*, *Logopolis* and *Castrovalva*. *Castrovalva* included the following special features:

- ▶ **Commentary** from actors Peter Davison and Janet Fielding, plus director Fiona Cumming and writer Christopher H Bidmead
- ▶ **Being Doctor Who** – Peter Davison discusses his casting and time as the Fifth Doctor
- ▶ **Directing *Castrovalva*** – Fiona Cumming talks about directing Peter Davison's début story
- ▶ **The Crowded TARDIS** – featurette looking at the changing number of companions



- ▶ **Blue Peter** – Peter Davison interviewed
- ▶ **Swap Shop** – Noel Edmonds interviews Peter Davison, with questions phoned in from young viewers
- ▶ **Deleted scenes** – two deleted scenes from the story
- ▶ **Theme music video** – a brand-new remix of Peter Howell's version of the theme music for the series. Option to listen to the music in either stereo (default) or Dolby Digital 5.1 surround versions
- ▶ **Programme subtitles**
- ▶ **Subtitle production notes**
- ▶ **TV trails and continuity announcements**
- ▶ **Photo galleries**
- ▶ **PDF material** – the 1982 *Doctor Who* Annual, *Radio Times* listings and the BBC Enterprises Season 18/19 sales literature

Castrovalva was also released on GE Fabbri's *Doctor Who* DVD Files issue 47 in October 2010. In November 2015, BBC Worldwide released *An Introduction to the Fifth Doctor* exclusive to HMV. This set included *Castrovalva* along with *Earthshock*



Left: Clayton Hickman's cover for the DVD release.

and *The Caves of Androzani* [1984 – see Volume 39].

In August 2012, Character Options released the Fifth Doctor *Castrovalva* collectors' set of 5" action figures, exclusive to Forbidden Planet. It contained the Fifth Doctor in the Fourth Doctor's costume, the Master's TARDIS and Tissue Compression Eliminator victim. Character Options' character building *Doctor Who* 50th Anniversary micro-figures, issued in July 2013, included rare figures of the Fifth Doctor in the Fourth Doctor's costume from *Castrovalva*. ■



Left: Andrew Skilleter's cover for the VHS release of the story; and the Character Options action figure set.

Cast and credits

CAST

Peter Davison The Doctor
Janet Fielding Tegan
Sarah Sutton Nyssa
Matthew Waterhouse Adric

with

Anthony Ainley The Master
Dallas Cavell Head of Security [1]
Frank Wylie Ruther [2-4]
Derek Waring Shardovan [3-4]
Michael Sheard Mergrave [3-4]
Neil Toynay¹ Portreeve [3]
Souska John Child [3]

¹Pseudonym for Anthony Ainley

EXTRAS

Tom Baker The Doctor¹
Adrian Gibbs The Watcher¹
Harry Fielder, Kenneth Lawrie... Security Guards
Peter Roy, Derek Matt Ambulancemen
David Ellis Ambulance Driver²

Cy Town, Mark Allington, Ernie Goodyear, Colin Cook, Dave Harrison, Ray Martin

..... Castrovalvan Warriors

Mark Allington, Ernie Goodyear, Colin Cook, Dave Harrison, Ray Martin, Mike Vinden, David Payne, George Ballantine, Malcolm Ross, David Bulbeck, Eric Corlett, Steven Griffiths, Giles Melville, James Gregory

..... Castrovalvan Men

Stuart Fell Stuntman/Castrovalvan Warrior

Doreen Croft, Lucy Gwynn, Helen

Hembrough, Jennie Piper, Sally Gardner,

Maureen Stevens, June Parkhurst,

Rosemary Smith, Delphine Auchterlonie,

Lynn Austin, Sheila Vivian, Ilana Barry,

Valerie Needham, Jean Channon, Dorothy

Grumber Castrovalvan Women

Ken Barker Stunt Double for Shardovan

¹ Stock from *Logopolis*

² Not seen in finished programme

Below:
 Filming inside
 the TARDIS.



CREDITS

Written by Christopher H Bidmead
Incidental Music: Paddy Kingsland
Special Sound: Dick Mills
Production Manager: Margot Hayhoe
Production Associate: Angela Smith
Production Assistant: Olivia Cripps
Assistant Floor Manager: Renny Tasker
Film Cameraman: John Baker
Film Sound: Jim McAlister
Film Editor: Mike Houghton [1-2],
Robin Jackman [3-4]
Visual Effects Designer: Simon McDonald
Video Effects: Dave Chapman

Technical Manager: Clive Gulliver
Senior Cameraman: Alec Wheal
Vision Mixer: Carol Johnson
Videotape Editor: Rod Waldron
Studio Lighting: Ron Bristow
Studio Sound: Laurie Taylor
Costume Designer: Odile Dicks-Mireaux
Make-Up Artist: Marion Richards
Script Editor: Eric Seward
Title Sequence: Sid Sutton
Designer: Janet Budden
Producer: John Nathan-Turner
Director: Fiona Cumming
©BBC 1981

Above:

The Master
disguises
himself as the
Portreeve.

Profile

FIONA CUMMING

Director

Born 9 October 1937 in Edinburgh, Fiona Cumming blazed a trail as an all-too-rare woman directing for television in the 1970s and 80s. She trained as an actor at the RSAMD in Glasgow before, at her parents' insistence, following this with a teacher training course at Glasgow University.

Early acting work included *Sixes an' Sevens* at Glasgow's Citizens Theatre (1960), reading on radio series *Morning Story* (1961) and small TV roles in ITV's *Sunday's Child* (1959), Scottish drama *Diversion to Danger* and *Dr Finlay's Casebook* (1963) before becoming a Border TV continuity announcer and interviewer. While at Border she became fascinated by the behind-the-scenes workings.

Cumming successfully applied for a production post with the new BBC2, due

to open in April 1964, but her file was then mislaid in error. While waiting for another post, she briefly taught at Glasgow's Bellahouston Academy in late 1963.

As she told journalist Kenny Smith in 2014, she remembered the children in her class enthusing about a new TV show: "The kids came in, talking about this brilliant TV show they had seen the Saturday night before, and I said, 'What do you mean, it's set in a police box?'"

She became a relief assistant floor manager on BBC soaps *Compact* and *Swizzlewick* in 1964 and then two *Doctor Who* stories, *The Massacre of St Bartholomew's Eve* [1966 – see Volume 7] and *The Highlanders*. After the latter she was gifted a film trim of her holding the clapperboard on location at Frensham Ponds.

Promoted to production assistant by the time of *The Seeds of Death* [1969 – see Volume 14] and *The Mutants* [1972 – see Volume 18], she also worked in this capacity on *The First Churchills* (1969) and *The Pallisers* (1974). After taking the BBC director's course in 1972, she directed on *Z Cars* in late 1974, six-part serial *The Master of Ballantrae* (1975), two more *Z Cars* in 1976 and 1977, *(Jackanory) Playhouse: The Princess Who Couldn't Laugh* (1978), three episodes of hospital soap *Angels* (1978) and *Scottish Playbill: 7.30 for 8* (1978).

Cumming was only 'acting up' as a director however and after assignments would return to PA duties on programmes including *Count Dracula* (1977), *Murder Most English* (1977) and *Shoestring* (1979). Frustrated by being overlooked for a staff post, she went freelance in April 1979, directing *Play for Today: Ploughman's Share* (1979), an episode of Scottish-based supernatural conspiracy thriller *The Omega Factor* (1979), two episodes of children's costume drama *God's Wonderful Railway* (1980) and two episodes of *Blake's 7* (1980).

Below:

Fiona gave Martin Clunes his first TV break in *Snakedance*.





She directed two instalments of Glasgow crime reconstruction series *Square Mile of Murder* (1980) and two episodes of university serial *The Walls of Jericho* (1981) for BBC Scotland.

On *The Omega Factor*, Cumming was reunited with the programme's production manager, Ian Fraser, whom she'd first met in their RSAMD days. They married in 1981.

She directed four *Doctor Who* stories, all starring Peter Davison; *Castrovalva*, *Snakedance* [1983 – see Volume 36], *Enlightenment* [1983 – see Volume 37] and *Planet of Fire* [1984 – see Volume 39]. Although not the most fast-paced or action-packed, they featured subtle character work and strong performances. For *Snakedance* she plucked a young unknown actor, Martin Clunes, from the pages of *Spotlight* and gave him his first TV break. The overseas location of Lanzarote in the Canary Islands used for *Planet of Fire* was wholly Cumming's idea, having holidayed there several times.

Doctor Who's 1985 hiatus scuppered plans to direct *The Ultimate Evil* in 1986. She made a small cameo among the tourists visiting Windsor Castle in *Silver Nemesis* [1988 – see Volume 45].

The 1980s were spent working largely in soap; *Take the High Road* which she directed from 1982-7 before becoming associate producer in 1988/9, *Emmerdale Farm* (1984-7), four early episodes of Verity Lambert-produced soap *Eldorado* (1992) shot in Spain, and STV's Gaelic language soap *Machair*, from 1993.

One-offs in the 1980s included capturing a theatre group production of *Something's Burning* for BBC arts strand *Open Space* (1985) and an entry in ITV children's play series *Dramarama* entitled *Flyaway Friend* (1986).

She and husband Ian formed Teynham Productions with Nathan-Turner and his partner Gary Downie, staging pantos and *Doctor Who* conventions. Cumming and Fraser moved to Denmark to teach at a Danish film college in the mid-90s for five years before retiring.

Cumming became ill with lung cancer in the late 2000s but was given an all-clear in 2009. Illness sadly returned in late 2014 and she died on 1 January 2015. ■

Below:

The Master threatens the Doctor in the Fiona Cumming-directed *Planet of Fire*.





FOUR TO DOOMSDAY

▶ STORY 117

Aboard a vast starship en route to Earth, the Doctor encounters the frog-like Urbankans and their leader, Monarch. The ship's passengers are drawn from different Earth cultures – but what secret do they possess, and what is Monarch's true purpose?





FOUR TO DOOMSDAY

'THE URBANKANS' TECHNICAL
INNOVATIONS AND GENOCIDAL PLANS
HAVE BEEN DICTATED BY THIS
FROG-FACED FIEND.'

Introduction

The Fifth Doctor's second story features a villain – a blobby, green villain no less – who thinks he's God and wants to invade the Earth. As the adventure unfolds we learn that the people aboard his ship aren't quite as they seem. They *seem* like four tribes, plucked from moments in Earth's history, but when the Doctor strikes up a friendship with the affable ancient Athenian Bigon, it's revealed that, like all his shipmates, the philosopher is in fact an android.

This revelation forms the cliffhanger to Part Two, and is similar to the end of the second episode of *The Android Invasion* [1975 – see Volume 24], where the Doctor gives his companion Sarah a shake and her face falls off – revealing the robotic mechanisms beneath.

'People turning out to be robots' is a reliably entertaining sci-fi mainstay, and *Doctor Who* has used it time and again, from the Daleks in *The Chase* [1965 – see Volume 5], who try to pass off an android duplicate as the Doctor, to the Sheriff of Nottingham in *Robot of Sherwood* [2014 – see Volume 77].

Four to Doomsday takes this tried and tested idea and places it at the centre of the story. The Urbankans have developed beyond 'Flesh Time'. They are transporting three billion of their people to occupy Earth – a mission made possible by them all being reduced to a couple of silicon chips. Their leader, Monarch, tries to convince the Doctor that he will offer this 'freedom' to the people of Earth but, in fact, he intends to poison them.

The Urbankans are another take on the story of the Cybermen: where organic beings have replaced their bodies and brains with synthetic materials and microprocessors. There's even a line where Monarch's minister Persuasion says that cultural identity is a primitive aspect of the Flesh Time; echoing the Cybermen's lack of emotions. Both Persuasion and his colleague, Enlightenment are certainly cold and unfriendly.

Tellingly, however, their leader Monarch is a bit more of a charmer... and when we discover his secret, it's no surprise that the Urbankans' technical innovations and genocidal plans have been dictated by this frog-faced fiend.

With its blobby monster and Earth invasion storyline, *Four to Doomsday* is a little more traditional than Davison's first story but, nonetheless, it too has a strong scientific basis, following in the footsteps of the 1980/1 series. It was perhaps the last of its type, with the next story, *Kinda* [see page 88], taking the series off in a different direction... ■



Left: Sarah Jane is not quite herself in *The Android Invasion*...

PART ONE

The TARDIS materialises in a room full of high-tech equipment in a vast spaceship. The air is unbreathable so the Doctor puts on a 'space pack' before venturing outside. His presence is detected by a floating sphere – a monopticon – which relays a picture of him to a throne room, observed by three aliens; Monarch, Enlightenment and Persuasion. [1]

The Doctor returns to the TARDIS and sends Adric to fetch three more space packs. He also gives Tegan his spare key.

The Doctor and his friends emerge. A door opens and the Doctor and Tegan step through into a corridor, where another monopticon leads them to the throne room. [2] They are welcomed by Monarch, Enlightenment and Persuasion. [3]

Monarch engages a "full life support" atmosphere so the Doctor and Tegan can remove their space packs. Monarch explains that he is the supreme leader of

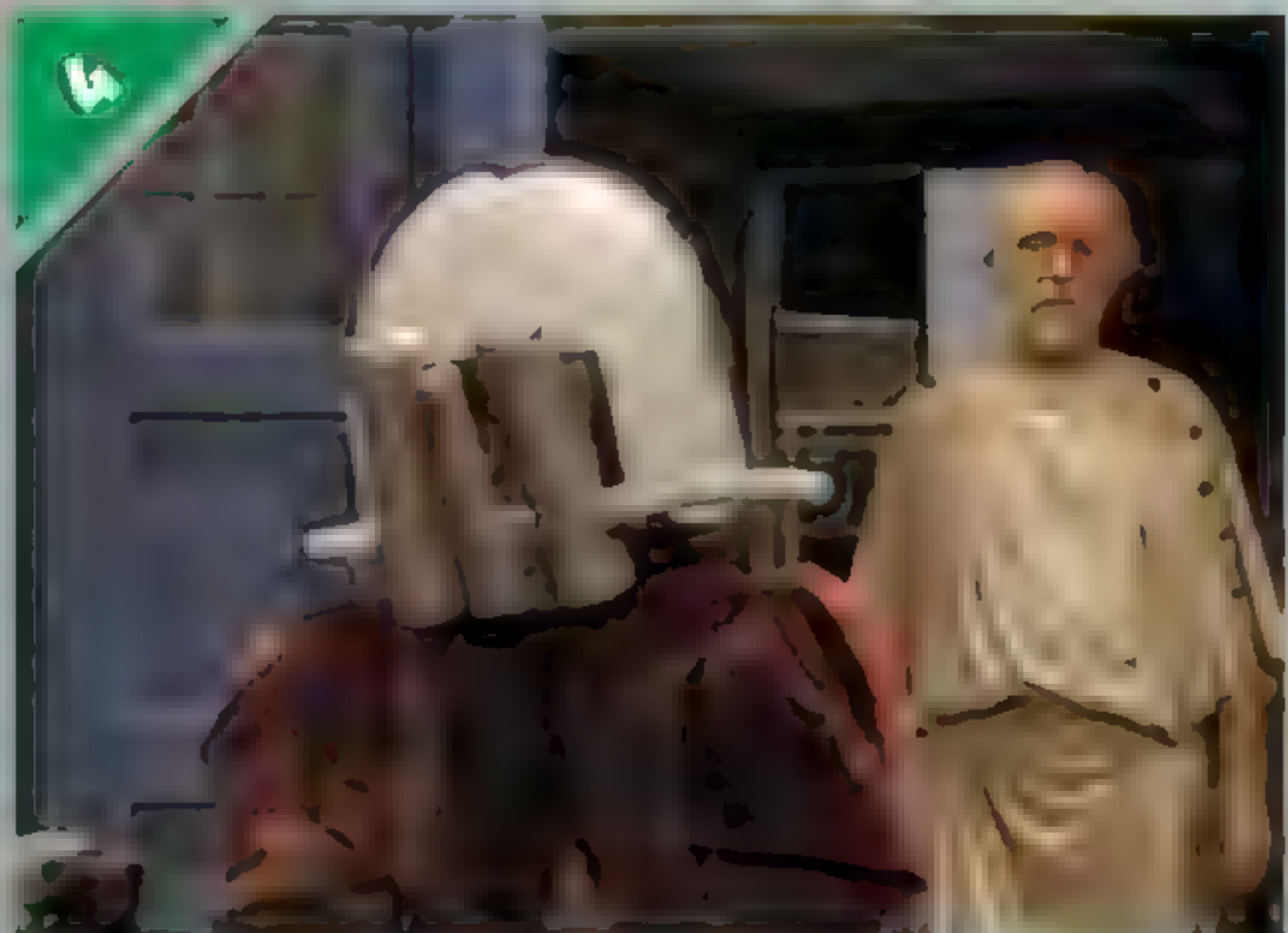
the world of Urbanka. Enlightenment is intrigued by Tegan's clothes and Tegan sketches a man and a woman in fashionable outfits.

While Adric is busy in the TARDIS, Nyssa is surprised by a man in a toga. [4]

The Doctor tells Monarch that he has arrived by error. Adric is led into the throne room where he impresses Monarch with his knowledge of the theory of relativity.

A monopticon leads the Doctor, Tegan and Adric to a guest room where they are reunited with Nyssa and greeted by Bigon, from ancient Athens. [5] They are also joined by an Aborigine who informs them they are all going to heaven.

Monarch attempts to open the TARDIS, without success. The Doctor asks Bigon why they are on the ship, but Monarch tells him to say nothing. Then a man and a woman enter with the news that they are four days from Earth. They are Enlightenment and Persuasion – in new bodies! [6]





PART TWO

Their bodies are based on Tegan's sketches. The Doctor asks them what the purpose of the journey to Earth is and they reply that their planet has been destroyed and all three billion of the survivors are on this ship.

Bigon shows the Doctor and his companions to their quarters and locks them in. A monopticon watches over them, until the Doctor blinds it with his hat and blocks out the sound with the sonic screwdriver. The Doctor calculates that the Urbankans have visited Earth four times. [1]

Monarch decides to allow the Doctor to explore and instructs Persuasion to arrange a "recreational". The Doctor uses his sonic screwdriver to open the door and leaves with Tegan; the door closes and another door opens for Adric and Nyssa.

Persuasion welcomes the Doctor and Tegan to the recreational, in which

a group of Mayan women perform a traditional dance. [2]

Adric and Nyssa explore a chamber full of plants used to generate oxygen, then enter a room where there is not enough oxygen to breathe. Yet, a group of ancient Greeks is working at some consoles. [3]

Bigon joins the Doctor and Tegan and tells them he must see them in private.

Meanwhile, Adric and Nyssa enter the 'Mobiliary Chamber'.

The Doctor and Tegan watch two Greek soldiers duelling – then one is stabbed through the chest. [4] Tegan is distressed and runs to their quarters, followed by the Doctor. Bigon is waiting for them.

The injured soldier walks into the Mobiliary Chamber where his wound is repaired. The soldiers then advance on Adric and Nyssa... [5]

Bigon tells the Doctor and Tegan the only organic life on the ship is in the Flora Chamber. He lifts up his face, revealing circuitry, and holds up three small silicon chips: "This is me." [6]

PART THREE

Adric and Nyssa are brought before Monarch in the throne room. He is offended when Nyssa calls the Urbankans androids; he explains that he has overthrown the “flesh time”, the time of chickenpox and hunger. Adric appears to be impressed. [1]

The Doctor realises that Monarch wants the Earth for its silicon. Bigon explains that Monarch intends to replace the population of Earth with his own people, having conquered the planet using a poison that causes organic matter to shrink. It was Monarch who destroyed Urbanka and his great plan is to travel faster than light so he can travel back to the Big Bang: “He believes he will meet himself there. He believes he is God.” [2]

Adric tells Monarch about the TARDIS and assures him the Doctor will be only too pleased to show him inside. Then, Enlightenment places Nyssa in a trance.

The Doctor and Bigon make their way through the ship, leaving Tegan locked in their quarters.

Nyssa is taken to the Mobiliary where she is placed in a booth. [3]

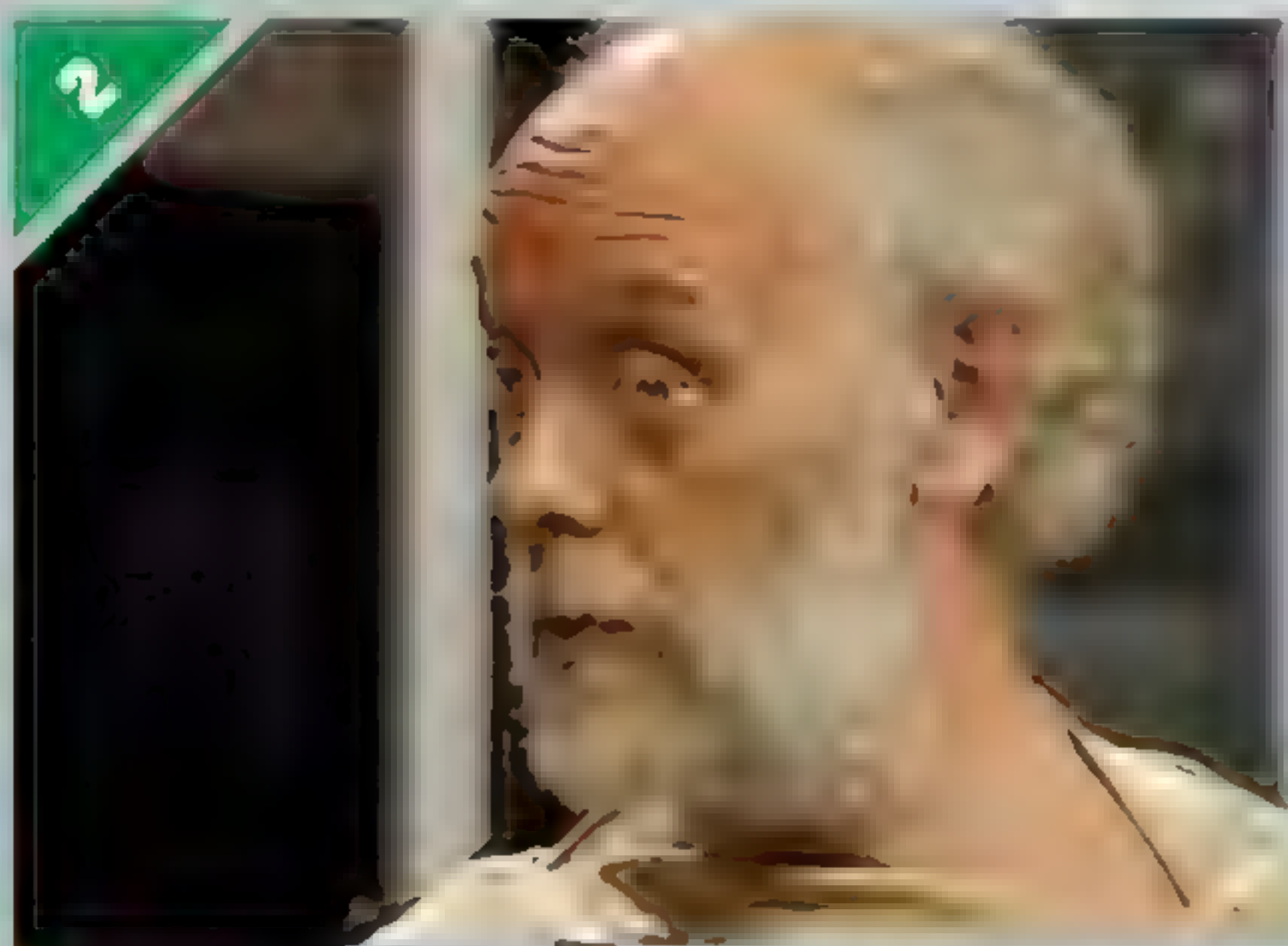
Adric enters their quarters and attempts to convince Tegan that the Urbankans are benefactors. He blocks her way so she pushes him aside. [4]

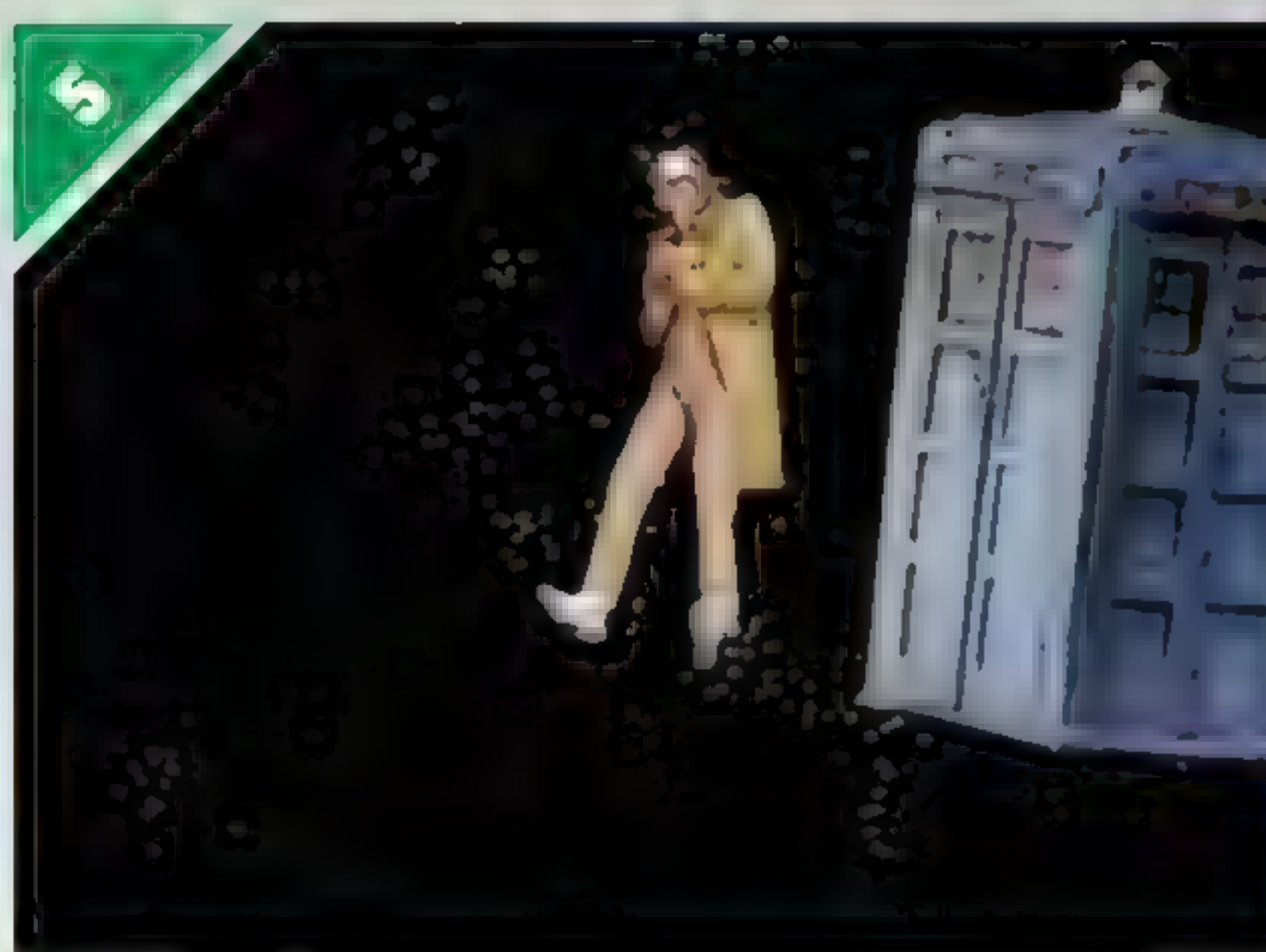
The Doctor and Bigon enter the Flora Chamber – the graveyard of those taken from Earth. [5] Monarch watches as Tegan runs into the TARDIS.

The Doctor and Bigon reach the Mobiliary, where they discover Nyssa undergoing duplication. They pull her out of the booth. She soon recovers and asks the Doctor for his sonic screwdriver and a pencil. Adric rushes in – and then Persuasion enters and orders the slaves to grab the Doctor, Bigon and Adric.

Tegan manages to make the TARDIS dematerialise from the ship.

Persuasion tells the slaves to kill the Doctor. A soldier raises his sword... [6]





PART FOUR

Nyssa deactivates the slaves using the screwdriver and the pencil. Persuasion pulls out a gun but Adric steps in front of the Doctor. [1] Tegan materialises the TARDIS in space a short distance from the Urbankan spaceship. [2]

The Doctor, Adric and Nyssa are brought before Monarch. Monarch accuses the Doctor of plotting against him and takes Nyssa hostage.

Monarch holds another recreational. While watching the dancing, the Doctor tells Adric he is a “young idiot” and that Monarch will destroy Earth. [3]

Adric follows the Doctor to the Mobiliary, where the Doctor convinces Lin Futu, one of the ethnic leaders, that Monarch means harm. He wakes Nyssa and decides he must get to the TARDIS. Lin Futu provides Adric with a spacesuit while the Doctor only needs a space pack. Bigon suggests they can help by jamming

the androids’ circuits, making the different dance groups perform at once. [4]

The Doctor and Adric step out into an exterior bay. The Doctor is attached to a rope and he tries to float to the TARDIS, but then Persuasion enters and struggles with Adric. The Doctor removes Persuasion’s control circuit then makes a second attempt to reach the TARDIS. Enlightenment arrives, shoots Adric and unties the rope. Adric recovers and deactivates Enlightenment – and the Doctor throws and catches a cricket ball to propel himself to the TARDIS. [5]

The Doctor lands the TARDIS and runs with Tegan to the Mobiliary. He takes a phial of Monarch’s poison and returns to the recreation hall. Monarch blocks their way back to the TARDIS, but the Doctor uses the poison to shrink him – it turns out that Monarch was still organic. [6]

While Bigon and the others set off to seek a new planet, the Doctor and his friends leave in the TARDIS. But then Nyssa collapses!

Pre-production

Compounded by problems in developing the début serial of the Fifth Doctor, *Four to Doomsday* was the first production before the cameras for the 1982 series, events surrounding the production of *Castrovalva* [see page 16] occurring subsequent to work commencing on the new series.

When Tom Baker, the longest-running actor to play the Doctor, decided to stop his intergalactic adventuring during 1980, *Doctor Who*'s producer John Nathan-Turner

began considering candidates for the Time Lord's fifth incarnation. Baker's departure had leaked to the press earlier than expected, necessitating a press conference on the subject, held on Friday 24 October. At this point Nathan-Turner had already decided on Baker's replacement. He had offered the coveted role to an actor who had starred in *All Creatures Great and Small* – a highly successful BBC drama series on which Nathan-Turner had been production unit manager for three years. The actor was Peter Davison.

Davison was offered the chance to play the Doctor early one Saturday in October 1980 when Nathan-Turner rang him at home. The actor was stunned to be selected for such an important television role and after some deliberation, Davison contacted his agent on Tuesday 4 November to confirm that he was formally agreeing to the BBC offer. Although a press announcement had been arranged for a couple of days later, the news again leaked and appeared on that evening's BBC *Nine O'Clock News*. Nathan-Turner had asked for Davison to be booked as the Doctor on Tuesday 21 October and negotiations had been completed by Thursday 30 October. The contract issued on Tuesday 18 November was for 28 episodes, although it was indicated that it was most likely only 26 would actually be made.

The youngest Doctor

A couple of days later, Davison encountered Second Doctor actor Patrick Troughton (with whom he had worked on *All Creatures Great and Small*) in a BBC car park, and in a brief discussion about the offer, Troughton advised the young actor to enjoy doing the series, but to take it on for no more than three years. Less encouraging was a meeting with television director

Christopher Barry at the BBC's Threshold House. Barry had helmed many episodes of *Doctor Who* from the earliest days of the series and told Davison that he didn't feel he was right for the role.

At the age of 29, Davison became the youngest actor to play the Doctor. Four days after the leak, Davison – who was then recording in his own starring vehicle for BBC1, the sitcom *Sink or Swim* – attended the studio recording for the second episode of *The Hitchhiker's Guide to the Galaxy* in which his wife, Sandra Dickinson, was starring, to get a taste of what a studio session on a BBC fantasy show was likely to be like. He was also a great fan of the Douglas Adams-penned radio series. Since he was now to be a hero figure for millions of children, a series of beer commercials that Davison had recently filmed was immediately withdrawn by the IBA.

The actor took on various appearances on shows such as *Nationwide* chatting to Sue Lawley on Wednesday 5 November; *Blue Peter* on Monday 10 November 1980 (in which he discussed the 1980/1 series departure of K9 with presenter Sarah

Connections: Flight delay

► *Four to Doomsday* takes place on 28 February 1981, the date that Tegan was due to depart from Heathrow in *Logopolis* [1981 – see Volume 33] but was diverted by her entry into the TARDIS. 28 February 1981 was also the broadcast date of *Logopolis* Part One.



Below: The *Daily Mail* announces Peter Davison's casting on Wednesday 5 November 1980.



Peter Davison

Tristan boards the Tardis

TV vet Peter Davison, Tristan in *All Creatures Great and Small*, is to be the new Dr Who.

He will be the fifth and, at 29, the youngest Doctor since BBC-1's legendary programme began 17 years ago.

Davison, who has a two-year contract, takes over as time lord of the Tardis from Tom Baker, who is leaving the role after seven years.

He will first appear next autumn and will be seen by 100 million viewers in 37 countries.

Last night at his home in Woking, Surrey, Davison said: 'I was speechless when I was asked because I'm comparatively young.

'I watched it from the beginning when I was 12—and I always enjoyed it because it combined science fiction with fun and never took itself too seriously. But I never, ever thought I'd be in it.

Davison is married to actress Sandra Dickinson, the sexy blonde in the St Bruno TV adverts. As the womanising, lazy Tristan in *All Creatures Great and Small*, he received more fan mail than stars Christopher Timothy and Robert Hardy.

But he would not be recreating the role in Dr Who. 'That would be silly,' he said. 'In a way it's hard taking over from Tom Baker, but

every Doctor has made the role his own. It'll be great fun to do.'

Although he rose to fame as Tristan, his big break was a starring role on ITV—in the drama series *Love for Lydia*. Then he wrote the signature tune for another ITV series, *Mixed Blessings*, which was issued as a single.

Dr Who's producer John Nathan-Turner said last night Davison was a natural for the role.

'He has the right combination of light humour, drama and realism. He is also very popular with children—and has a large following with female viewers.'

Connections: Past adventures

► The Doctor says they were doing strange things to Terminal 3 last time he was at Heathrow Airport. Quite when this was is unclear – his last on-screen visit to an airport was to Gatwick Airport in *The*

Faceless Ones
[1967 – see
Volume 10].

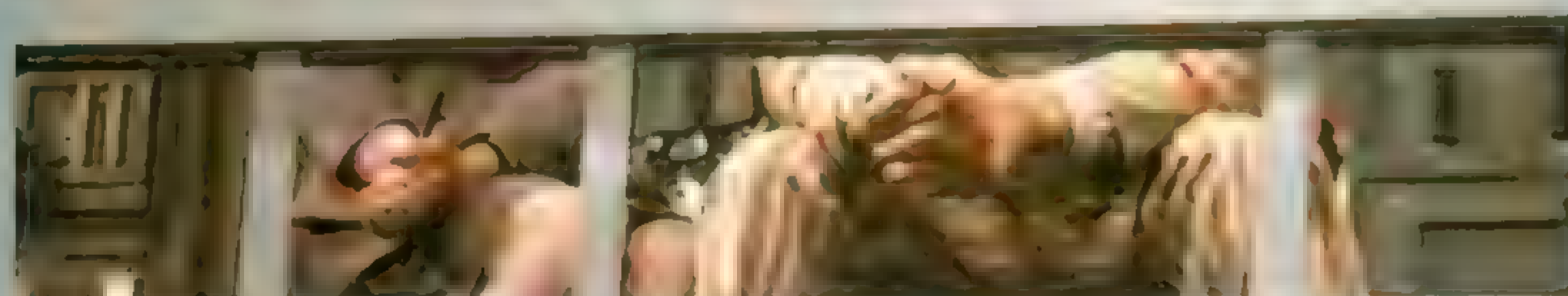


Greene); an edition of *Pebble Mill at One* on Wednesday 3 December (mainly promoting *Sink or Swim*); recorded the fifth episode of *The Hitchhiker's Guide to the Galaxy*, playing the Dish of the Day, on Friday 19 December; and a guest spot on *Boxing Night at the Mill*. On *Pebble Mill at One*, Davison gave what he felt to be a terrible interview about the forthcoming series, and responded to suggestions

from young children about his Doctor's character and costume. To help him settle into the role, Davison also took the opportunity to study some videotapes of stories featuring his predecessors. One element the actor was keen on was that the Doctor should have a sense of humour, something he found was not in line with Nathan-Turner's policy at the time of removing all the jokiness of the later Tom Baker stories.

A key idea for the new Doctor's character, and hence his costume, came from a photograph of Davison which

Below:
Best seats in
the house.



Nathan-Turner had on his office wall. This showed the actor in cricket whites that he had worn for a charity match during the making of *All Creatures Great and Small* where the cast had taken on the actors from the BBC1 drama *Flesh and Blood*.

The original storyline to introduce the Fifth Doctor – *Project Zeta Plus* or *Zeta Plus One* by John Flanagan and Andrew McCulloch – ran into problems and was scrapped early in 1981, with a replacement serial entitled *The Visitor* (latterly *Castrovalva*) not commissioned from outgoing script editor Christopher H Bidmead until April 1981. Nathan-Turner was not unduly worried by this state of affairs as he felt it would give time for Peter Davison to settle into the role ahead of recording his broadcast début serial. As a result, *Four to Doomsday* – second in the series running order – would be the first Davison-starring serial before the cameras.

The writer of the new Doctor's first story in recording order was Terence Dudley, a very experienced BBC producer, writer and director who had directed *Meglos* [see Volume 32] during the summer of 1980 and who had been approached to write for the show as far back as 1963 and again in the early 1970s. Dudley had produced such series as *Doomwatch* and *Survivors* and Nathan-Turner (who had worked with Dudley on various BBC shows) was eager to have him contribute in a writing capacity. Dudley had already suggested a 1920s-style thriller called *The Beast*, which did not fit in with Bidmead's more scientific approach to *Doctor Who* and was not developed any further at this stage. However, the writer was commissioned on Friday 29 August 1980 to develop an untitled outline of a story about authoritarianism taken to its highest degree, which was delivered on Monday 15 December. Scripts for *Day of Wrath*,

as the serial was then known, were subsequently commissioned on Tuesday 23 December by Bidmead, with a target delivery date of Monday 12 January 1981, which Dudley met.

Bidmead had decided to leave *Doctor Who* after his year's work at the BBC, and somebody was needed to replace him, at least for the short term. The job was offered on a temporary three-month basis to Antony Root, a script editor who had just finished a spell with the BBC Television Drama Script Unit. Root had already helped Bidmead out sometime earlier in his training. When the *Doctor Who* script editor had been bogged down with unsolicited scripts, Root had read through the submissions and given condensed reports on each.

Antony Root

After studying at university, Root spent five years working in the theatre, before getting a holiday relief job with the BBC over the summer of 1979. As an assistant floor manager, he worked on *Destiny of the Daleks* [1979 – see Volume 30] and then sought permanent placement in the job, working on programmes such as *Blake's 7* for the next 18 months. Root then completed an internal BBC training course for script editors, after which he spent three months working for the Television Drama Script Unit and then the Drama Series and Serials department.

Aware that his placement on *Doctor Who* was only temporary, Root did not commission any new serials and primarily worked on those ordered by Bidmead before his departure. These included a number of storylines which never reached the screen by writers like actor/author Rod Beacham (a story called *Hebos*, he was then



Above:
Nyssa is
suspicious.

also writing for *Blake's 7*), Jack Gardner, Terence Greer, science-fiction author Christopher Priest (whose *Sealed Orders* story had been shelved in 1980), fantasy author Tanith Lee and Andrew Smith, whose story *Full Circle* [1980 – see Volume 32] had been made the previous series.

At this point, Barry Letts was still present in the advisory role of uncredited executive producer, the post he had held during the previous 1980/1 series. His contribution now consisted merely of commenting on scripts and attending playbacks in a very non-intrusive and tactful way.

By now, Nathan-Turner was taking far more control of *Doctor Who*, and Letts' presence on the series ended with Davison's first serial, after which he moved back onto classic serials for the BBC.

Dudley made all his script revisions very promptly, delivering an extra scene to Root almost instantly. The script indicated that the recreation chamber should be adorned with artefacts

Connections: Heavy book

► Nyssa reads from a volume of *Principia Mathematica*, a three-volume work on the foundations of mathematics by Alfred North Whitehead (1861-1947) and Bertrand Russell (1872-1970). The work was published between 1910 and 1913.



FOUR TO DO

Above:
The TARDIS
lands onboard
the spacecraft.

from the different Earth cultures on the ship (Mayan tapestries, for example). Most of the rewrites had been made by Wednesday 18 March 1981; the material with Tegan and Kurkutji speaking in an Aboriginal dialect was rewritten on Thursday 26. When Janet Fielding had been told that she would be speaking 'Aboriginal', she explained that there was no such thing; the term was a definition for many different languages. The BBC Language Unit indicated that the best form to use was Tiwi from the Tiwi Islands on the north Australian coast.

The director assigned to the serial which now had the working title of *Four to Doomsday* was John Black, who had successfully handled the studio-bound *The Keeper of Traken* [1981 – see Volume 33] towards the end of 1980. Dudley's spaceship-set script would not require any filming due to its lack of exteriors, fight sequences and specialised sets. For this reason, money and effort would be poured into making six days recording in studio look as expensive as possible.

After his impressive work on *The Keeper of Traken*, the services of set designer Tony Burrough were requested for *Four to*

Doomsday. His expertise with 'jigsaw sets' (sets made up of elements which could be rearranged to look as though they were in a different place or allow alternative camera angles) made him much in demand for imaginative drama series.

Make-up was handled by Dorka Nieradzick who had supervised both *The Leisure Hive* [1980 – see Volume 32] and *Logopolis* [1981 – see Volume 33] during the previous series. Unfortunately, the original costume designer selected for the serial, Dee Robson, was unavailable.

Thus Colin Lavers (who had previously worked on *The Power of Kroll* [1978/9 – see Volume 30]) was given the job of turning the Doctor's cricketing image into a reality (although problems were experienced in studio on this story when the buttons on the back of Davison's coat caught in the holes of the metal chairs in the recreational room set). The sprig of celery on the coat lapel was suggested – without explanation – by John Nathan-Turner; Davison was baffled but agreed when the producer assured him that an explanation for this 'conversation piece' would eventually be given before the actor left the series.

Dee Robson had recommended the use of a special props firm called Unit 22 to Lavers for some of the more unique costume requirements, and with this advice Lavers gave the construction of the spacesuit used by Adric in Part Four to the freelancers. Unit 22, based at Witney near Oxford, had first worked on BBC education programmes, and took on their first major television work when producing the costume of Hotblack Desiato at short notice for Dee Robson when she was working on *The Hitchhiker's Guide to the Galaxy* late in 1980.

Persuasion and Enlightenment

An advert in trade newspaper *The Stage and Television Today* on Thursday 12 March 1981 called for 'Aborigines, S American Indians, Greeks [and] Chinese' artistes. Unfortunately, only one Aboriginal actor responded to the advertisement although four were needed. Because of this, the other three required extras were actually West Indians treated with make-up. Some of the Chinese extras were waiters at a nearby restaurant used by the production team who were able to perform a dragon dance and, whose negotiations were carried out by their *maitre d'*.



Various changes to Dudley's script were made by the production team in the last two weeks of March 1981, mainly altering scenes in the spaceship control room between Adric and Nyssa, in the throne room and in the recreational room towards the end of Part One. In the scripts, Monarch was described as 'an amalgam of South American Poison Frog (*Dendrobates leucomelas*) and a sea anemone (*Metridium senile*). Monarch is marked with gold...

Enlightenment is marked pink - Persuasion blue.'

After the transformation of the two ministers in Part One, the script indicated that Enlightenment should be dressed in a flowing pink evening dress and Persuasion should be clad in a blue lounge suit. The cast reassembled for work on the new series on Thursday 2 April following a two-month holiday. Peter Davison had recorded the final scene of *Logopolis* in late January 1981 amid work on the second series of his LWT sitcom *Holding the Fort*. He now joined Matthew Waterhouse, Sarah Sutton and Janet Fielding for his first full serial in the title role. During the break, Sutton had appeared on *Multi-Coloured Swap Shop* on Saturday 31 January to answer questions about *Doctor Who* from younger viewers and promote *The Keeper of Traken*, her debut serial. Fielding had to have her UK work permit renewed... and had thus been forced to reveal her

Connections: Hidden controls

▶ Adric checks the TARDIS' time curve circuits by means of a hidden keyboard that emerges from within the ship's control console. This keyboard was previously seen in *Logopolis* [1981 - see Volume 33] where it was used by the Doctor to demonstrate the operation of the chameleon circuit.



Data search

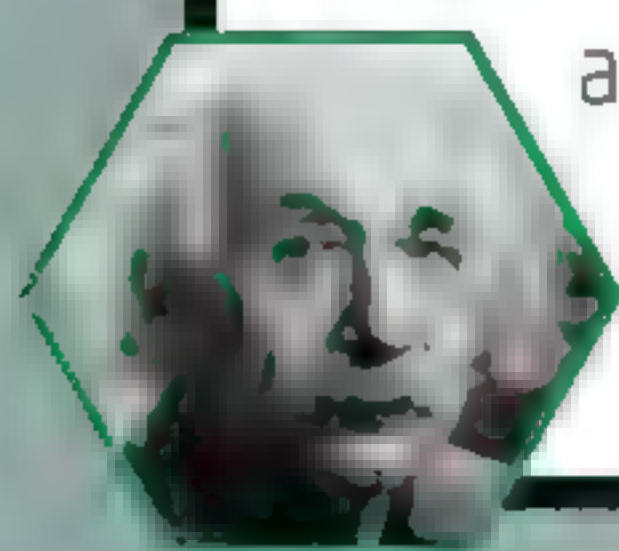
▶ Monarch requests information on artron energy and Gallifrey from his ship's computer, Control. Gallifrey is, of course, the Doctor's home planet, while artron energy was first mentioned in *The Deadly Assassin* [1976 - see Volume 26] as a form of mental energy found within the Doctor's brain. It can be inferred from this that all Time Lords possess artron energy.



Left: The Britain's Got Talent judges were unimpressed.

Connections: It's all relative

► Monarch asks Adric to expound on the equation $e=mc^2$. This is part of the theory of relativity as devised by Albert Einstein (1879-1955) in which the physicist established that faster than light speeds are impossible in the universe as it is known.



true age to Nathan-Turner; when being cast as Tegan she had claimed to be three years younger than she actually was.

Around this time, Davison gave an interview to Alan Corbett of the *Sunday Times* saying how he wanted the show to be frightening for children, and strike the fine balance between horror and humour portrayed by Patrick Troughton, his favourite predecessor. The new lead was rather disappointed with

this first set of scripts, feeling that it had really been written for his predecessor.

The main guest star for Davison's first story was to be (Alan) Stratford Johns, who was cast as the chief villain, the Urbankan Monarch. Johns was best known as Chief Inspector Charlie Barlow,

the long-running character who had first appeared in *Z Cars* in 1962 before going on to spin-offs such as *Softly, Softly: Task Force* and *Barlow at Large*. Producer John Nathan-Turner particularly wanted to have Stratford Johns appear in the series, having witnessed the actor's professionalism when working on *Barlow at Large* some years earlier. At the time, Johns was finding it very difficult to overcome his typecasting as Barlow and leapt at the chance to play an evil space monster. The actor had also watched the show on and off since its début in 1963 because his wife, Nanette, was William Hartnell's cousin. Johns had been sounded out in 1969 by drama head Shaun Sutton about replacing Patrick Troughton as the Doctor, but had declined on the grounds that the role would have been too demanding. Of his casting, Johns described himself to the press as playing "King Frog, Ruler of the Universe". Although Johns referred to getting the

Below:

Dorka Nieradzik transforms Stratford Johns into Monarch.



part of *Monarch* soon after playing Belkov, the villain in the *Blake's 7* episode *Games, Four to Doomsday* was actually made first. However, *Games* was screened two months prior to *Four to Doomsday*. In rehearsals, Peter Davison worried that he wouldn't be able to match Johns' presence; Nathan-Turner tried to allay his fears. Director John Black tried to give Davison space to find his feet, but was unconvinced by the new Doctor's cricketing motif.

Cast as Lin Futu was actor Burt Kwouk, well-known for his role as Cato in the *Pink Panther* films starring Peter Sellers as Inspector Clouseau, as well as many oriental roles in James Bond films and television series such as *Tenko*. Paul Shelley, whom Black knew from university where they had been flatmates, took on the role of Persuasion, having played Bradley in later episodes of the BBC's wartime drama *Secret Army*, while Annie Lambert, playing Enlightenment, had previous fantasy experience as a Moonbase Operative in several episodes from the second series of Gerry Anderson's science-fiction drama *Space: 1999*. Both actors were cast for their good looks.

Costume changes


Sarah Sutton's costume changed with this serial from her original Traken 'fairy skirt' into a pair of corduroy trousers. This happened on impulse when Nathan-Turner saw Sutton on set during studio rehearsals wearing her Nyssa jacket, but her own trousers. Feeling that this looked very good, the outfit was changed and a reason for the loss of Nyssa's skirt was later written into *Castrovalva*.

Apart from this, the costumes of the Doctor and his companions would remain almost totally consistent for the



Left:
Burt Kwouk
was cast as
Lin Futu.

series: Adric retained his Starliner outfit from *Full Circle*, Tegan kept her lilac Air Australia uniform (sometimes without her jacket) and the Doctor of course had his period cricket garb. This was part of a conscious decision by Nathan-Turner to add consistency and continuity to the series. In contrast to later serials though (and apparent when viewed in transmission order) Davison's hair was shorter than generally seen on the programme (Nathan-Turner wanted it to be longer and highlighted), with Janet Fielding's locks also slightly at odds with the other stories.

For the Urbankans' make-up, Dorka Nieradzic resisted the temptation to use the description of the 'giant frogs' too literally and develop an anthropomorphised style of frog. Instead, Nieradzic focussed her attention on creating an alien monster from the brief in the script. The make-up designer also had to use light and shade subtly to alter the eyes of some of the female dancing extras to give them features of Mayan ladies. 

'THIS WAS A TWO-LEVEL SET WITH STAIRS LEADING UP TO A GANTRY AND ENTRANCE DOOR TOWARDS ITS REAR.'



Production

Recording took place in the afternoon and evenings of most studio days between 2.30pm and 5.15pm, and then from 7.30pm to 10.30pm; the only day with no afternoon recording was Monday 13 April.

Studio recording started with a three-day session in Studio TC6 at BBC Television Centre running from Monday 13 to Wednesday 15 April. Recording commenced from 7.30pm-10.30pm on Monday 13 (Davison's 30th birthday), with afternoon sessions also scheduled from 2.30pm-5.15pm on Tuesday 14 and Wednesday 15. Nearly all the scenes involving the monopticons used Colour Separation Overlay (CSO), with the spheres being suspended and manipulated against a blue or yellow

background, and so placed in shot over the material recorded on the main sets. The monopticon props had a light built into them to act as an eye which could pulse on cue, and one of the props was blown up for a camera shot in Part Four. The globes could also spin on their axis, as seen when the Doctor reversed their magnetic fields. Because of the heavy use of monopticon shots throughout the serial, it was often the case that at the end of a scene, extra camera shots or even a re-enactment would be recorded from a high-level camera, capturing the image to be shown later in Monarch's throne room.

Early recording concentrated on scenes for the first episode with the arrival of the TARDIS in the spaceship control room or 'S.S. Control'. For this, Stratford Johns donned his uncomfortable make-up as Monarch for the first time. This make-up varied very slightly from day to day, causing the Urbankan leader's features to look different in the scene where he tries to enter the TARDIS in Part One, and later when confronting the Doctor's party in the recreational in Part Four.

The laboratory set made use of various props from serials such as *The Leisure Hive* and had working props for the laser key and directional cobalt flux device, both of which had video beams added into the picture during editing. A window placed into the lab set opened to reveal a CSO screen showing a starscape when viewed by the Doctor in Part One, recorded in the second studio block as a cutaway shot. As with many of Burrough's interiors for the episode, this was a two-level set with stairs leading up to a gantry and entrance door

Connections: Culinary confusion

► He may know the finer points of the theory of relativity, but Adric is a bit confused about avocado pears, likening one to a river fruit. The river fruit was one of the prime sources of food on Adric's home planet of Alzarius, as seen being harvested in *Full Circle* [1980 - see Volume 32].



towards its rear. Burrough also designed the sliding doors with transparent panels either side of them, allowing them to appear illuminated when they were about to open.

The rest of the Monday evening was then spent on recording the TARDIS control room scenes for Parts One, Three and Four in sequence; some of the controls on the main console had been changed and the prop repainted since

recording on *Logopolis*. As usual, CSO was used for the TARDIS scanner screen, showing the laboratory control room outside the ship in Part One, and later having images of the Urbankan spaceship model placed on it by the graphics system Quantel.

Recording on Tuesday 14 included all the scenes set in the Mobiliary. One part of the set housed the induction furnace, represented by a red light behind a sliding filter on the right hand wall. All the extras playing 'assisters' had small golden pieces of metal glued to the back of their left hand. This was different to the description given in the script of the androids wearing wristbands on their right hands, and indeed a line of dialogue from Bigon still refers to the assisters as "wearing bands".

Recording started with some of the more complex scenes leading up to the spacewalk sequence in Part Four, after which the remaining scenes were taped in episode order for Parts Two to Four. The Greek swordsman 'killed' during the recreational was seen to recover by laying on a white bed, over which a transparent canopy could be lowered. The canopy then glowed using a front



axial projection lighting effect, and rose to show him recovered.

Recording on Wednesday 15 included the sequences requiring the guest room and library sets. To differentiate the similar sets re-arranged by Burrough even more, different lighting effects were used on each area of the ship, with a lilac light being used in the guest quarters as opposed to a yellow light in the Mobiliary. These scenes made in Bigon's old chambers saw the use of a non-CSO monopticon. This was a wire suspended prop, seen briefly in Parts Two and Four for the sequences in which the Doctor covered the hovering camera lens with his Panama hat. However, CSO was used for Bigon's revelations about his android body at the climax of Part Two. Firstly, Philip Locke pulled back a piece of flesh-coloured cloth from his left shoulder, revealing blue CSO material underneath it. Into this shot was placed a recording of some piece of machinery, appearing inside Locke's chest. The second shot used a dummy head being opened to show a

robot face and eyes behind a generally blank human mask. Over this was placed Locke's features using a defocussed CSO mask. The shot was kept as brief as possible, because the CSO inlay could only wipe up the screen, and so Locke's face did not tilt correctly with the hinged mask. For the final close-up, part of a fake hollow chest was placed under Locke's robes, with the actor standing at an angle to disguise the prop. This allowed him to remove the small silicon chips on a ribbon cable from inside his body.

The library, which was lit in a harsh blue light, featured only briefly in Parts Two and Three. A variety of linkway scenes featuring the regular cast were also taped on this final day, although not all the sequences that were required were fitted in by the end of the session.

Recording overran by 45 minutes on the final day of the first block.

With the first recording for Peter Davison complete, the actor was

introduced to the public in his new costume on Wednesday 15 April at a BBC photocall held in Hammersmith Park. The cricketing image was reinforced as the actor wielded a cricket bat, fielding both questions and cricket balls bowled at some makeshift stumps painted on the TARDIS prop. This promoted an item on BBC1's *Newsround* that afternoon and press stories the following day such as *Whozat! Doctor to skittle 'em* from the *Daily Mirror*.

Spacewalk

Rehearsals recommenced on Monday 20 April ahead of the second recording block commencing in Studio TC6 from Tuesday 28 to Thursday 30 April 1981. Again, afternoon sessions were held from 2.30pm-5.15pm with evening recording scheduled from 7.30pm-10.30pm.

By now, Antony Root was already moving on from *Doctor Who*, and found himself reassigned to police drama *Juliet Bravo*, although in this time he had also worked on *The Visitation* [1982 – see Volume 35] with his successor Eric Saward, and several other serials on which the script editor credit would be given purely to Saward, such as *Kinda* [see page 88]. Saward was present for the second studio recording block and felt *Four to Doomsday* was a poor story. He was also critical of the programme's line-up of characters. While he felt the new Doctor's vulnerability and Tegan's critical and curious nature were fascinating, he believed that Adric and Nyssa in particular

Left:

"Can you get *The Archers* on this thing?"

Below left:

The Doctor knocks it out of the park.



Connections: Tyrannical tragedy

► Nyssa maintains she can never forget her father was "killed by a tyrant". Her father was Tremas, a consul on her home planet Traken, visited by the Doctor and Adric in *The Keeper of Traken* [1981 – see Volume 33]. In the closing moments of that adventure, Tremas' body was absorbed by the Master to rejuvenate his decayed form.



FOUR TO DOOMSDAY



Connections: The first Time Lord

► Monarch and his associates have heard of Rassilon, galactic legends telling of the one who found the Eye of Harmony. In *The Deadly Assassin* [1976 – see Volume 26] it is said that Rassilon founded Time Lord society by harnessing the power of a black hole and sealing it within the

Eye of Harmony on the Time Lords' home planet of Gallifrey.



were boring and should be dropped.

The first day of block two began with all the complex scenes set in linkway nine and out in space at the end of Part Four. These very short, complicated scenes were recorded in order, using as many as three images (eg actor, model shots and space background) married together by Quantel and CSO to achieve the

complete spacewalk sequence. To keep the physics as accurate as possible, the spacewalk sequence was achieved silently and some dialogue originally scripted for Enlightenment in the hatchway was cut. The TARDIS prop was used, and although it had materialised in space its roof light continued to flash throughout the sequence. To give the illusion of the Doctor drifting away, Davison lay on a CSO backdrop set and the camera zoomed back from him; other shots were achieved with him being pulled along on a wheeled chair attached to a piece of string.

Shots of Adric and other characters standing in linkway nine were placed into the side of the Urbankan spaceship model using Quantel, with the opening camera shots of the vessel that began the serial recorded directly afterwards. This was an unusual move for *Doctor Who*, since normally all model spaceship shots were done on film in advance of studio recording for controllability. Placed against a yellow background, the ship was CSOed onto a starscape, with illuminated lights acting as engines, reflective tape allowing the nacelles to glow. The camera moved along the model to give the illusion of movement, and the whole effect was slowed down in post-production to give the model a greater sense of size. The opening spaceship shot was specifically requested by Nathan-Turner as a homage to the film *Star Wars* (1977).

After this came the monopticon shots set in the linkways, including several short scenes which had not been recorded in the previous recording block (such as the Doctor's party passing a spinning monopticon on their way to the Mobiliary). CSO was also used for all the shots of the TARDIS scanner on which the Urbankan vessel would appear.

Native dances

Wednesday 29 started with all the sequences set in the main recreational room, and concluded with the scenes in the flora chamber. The recreational room was one of the largest sets constructed for the serial. Built on two levels it featured a viewing gallery at the rear of the set behind the main arena, which had to be large enough for the simultaneous chaos of Mayan and Aboriginal dances, alongside a pair of Chinese dragons and some Greek

warriors locked in combat. The recreational scenes for Part Two were recorded first, followed by those for Part Four. These last few sequences again required the brief presence of Stratford Johns in his full Monarch outfit.

For the recreations, choreographer Sue Lefton was hired to arrange the sequences where native dances were played out, most notably the Mayan dance, which was performed by Nadia Hammam and four dancers. In these scenes, music was taken from stock discs for the different dances. The serene Mayan movements in Part Two were accompanied by a track from the 1971 reissue Philips LP *Flutes des Andes* (6436 600) performed by Los Incas with one minute, 42 seconds being used. For the Aborigines, one of the four artistes hired was a dancer, and he

Connections: Try not to breathe

► The Doctor enters a trance to suspend his life functions and reduce his reliance on oxygen. He has performed this biological trick on previous occasions, such as in *Terror of the Zygons* [1975 - see Volume 23].



Far left:

The Doctor gives Nyssa a lesson on how to use the sonic.

Below:

Take a bowl!

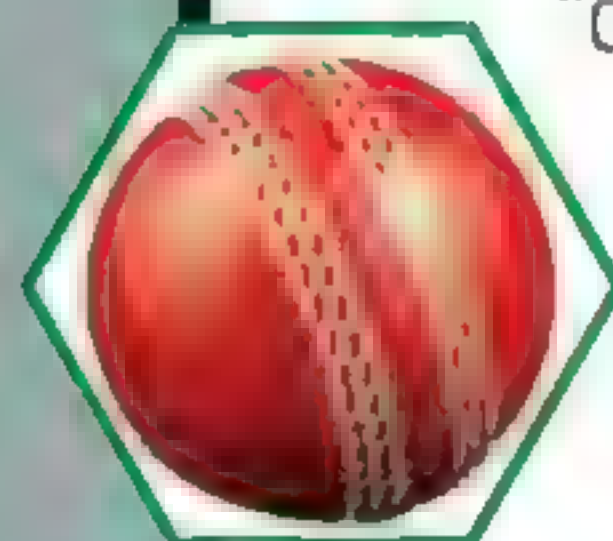


Connections: Changing rooms

► Adric reels off a list of various rooms to be found within the TARDIS. The power room was seen in *The Mind Robber* [1968 - see Volume 13]; the bathroom (essentially a swimming pool) featured in *The Invasion of Time* [1978 - see Volume 28], while the cloisters were seen in *Logopolis* [1981 - see Volume 33].

How's that?

► The cricket-loving Fifth Doctor claims he used to bowl a very good "chinaman" and once took five wickets for New South Wales. A chinaman is a style of bowling favouring left-handed spin delivery, while New South Wales is a first-class cricket team based in Sydney, Australia.



led the other three extras, who merely followed his movements on recording. The Aborigines danced to some didgeridoo music that was in fact the theme tune to a 1963 BBC TV *Adventure* programme called *Quest Under Capricorn*, a journey through the Northern Territory of Australia. Thirteen seconds were used in Part Two, with a further four minutes, 32 seconds in Part Four. The Mayan and Chinese dragon music in Part Four comprised four minutes and 21 seconds from the 1968 Decca LP *The Original Music from the National Theatre of Great Britain* (LK 4920), specifically Marc Wilkinson's music for the 1964 production *The Royal Hunt of the Sun*.

Fight arranger BH Barry was hired to arrange the sword fight between Steve Durante and Simon Ramirez, and also the wrestling between John Sarbutt and Jerry Paris. For the shot in

Part Two where the Greek is stabbed, CSO was used with the victor passing the blade behind some CSO material on a separate set and the image overlaid on his defeated colleague. CSO was also used to show Monarch's demise as he shrank away, and then for the Doctor placing his space helmet over the tiny Urbankan leader.

After all the scenes requiring the dancers and extras, the recreational room set was then used to record all the scenes of the TARDIS crew meeting Bigon, Villagra, Kurkutji and Lin Futu at the end of Part



One, and also talking to the humanised Enlightenment and Persuasion at the start of Part Two. The final recording of the day took place on the flora chamber set, which was very brightly lit (explained in the script by the need for photosynthesis) and dressed with a variety of vegetation. There were also tanks containing small green tropical species of frog, supposedly another form of the Urbankana from which the matter condensing poison was taken.

The final studio day was devoted almost entirely to Monarch's throne room (which was generally lit in green), starting with the scenes for Part One that had Annie Lambert and Paul Shelley in Urbankan make-up. After this came the scenes for Parts One, Two and Four which required only the character of Monarch, allowing Lambert and Shelley time to remove their alien make-up and revert to human form. The voiceover scenes for Part One were



taped next, with one of the male members of the cast providing the computer voice referred to as 'Control'. Following this, the remaining throne room scenes for Parts Two, Three and Four were recorded through the rest of the evening.

Stratford Johns did not like wearing his Monarch make-up, and was only too glad to remove it after recording; he was disappointed that he was not recognisable in the finished programme. During recording, a less-than-tactful floor manager allegedly told Johns that the crew in the gallery thought his performance was over the top. Two U-matic videotape units were used to

relay pictures to the screens in the throne room, with six television monitors being mounted into the main wall panel in front of the Urbankan thrones. Generally some of these were not activated, or could show some basic BBC computer graphics.

The monopticon pictures viewed by Monarch and his ministers were either played back from tape directly onto the screen in close-up, or placed 'over' the screen using a CSO mask. A special prop required for Part One was the sketch of Lambert and Shelley in their human outfits, supposedly created in a matter of minutes by Tegan – in fact drawn by a friend of John Black. ■

Above: Enlightenment, Monarch and Persuasion had great seats at Wimbledon.

PRODUCTION

Mon 13 Apr 81 Television Centre Studio 6 (Spaceship SS Control; TARDIS)

Tue 14 Apr 81 Television Centre Studio 6 (Surgery; Mobiliary)

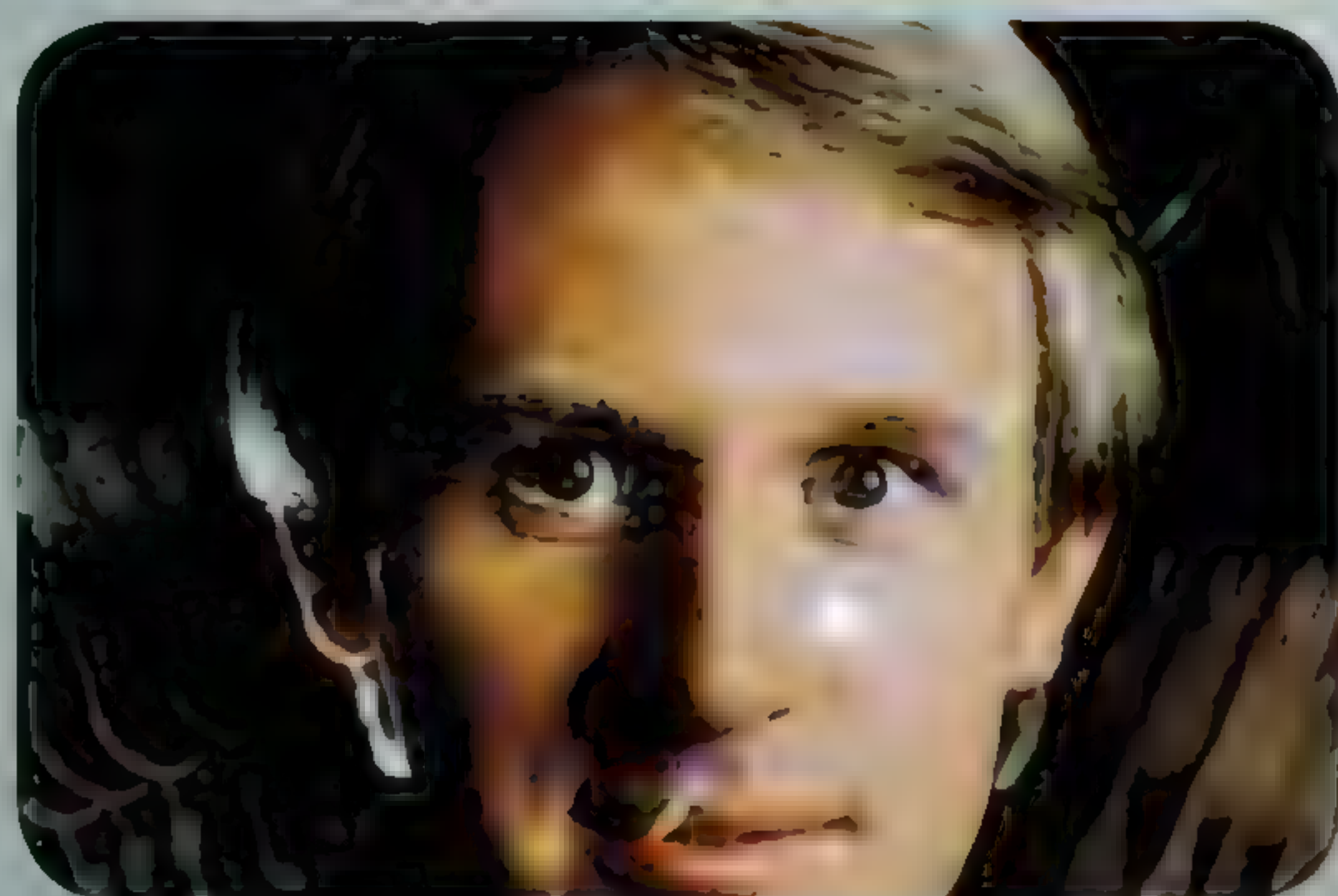
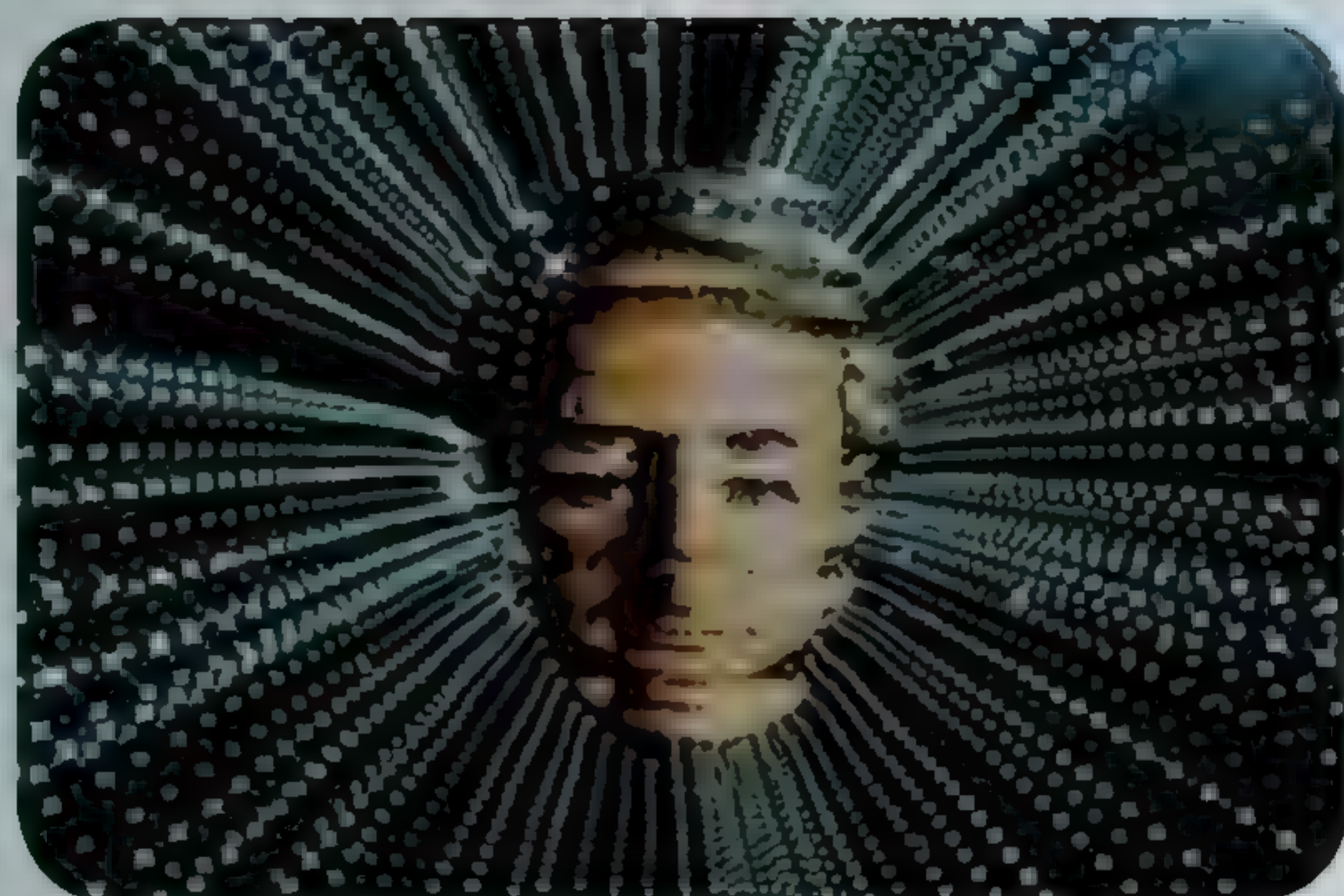
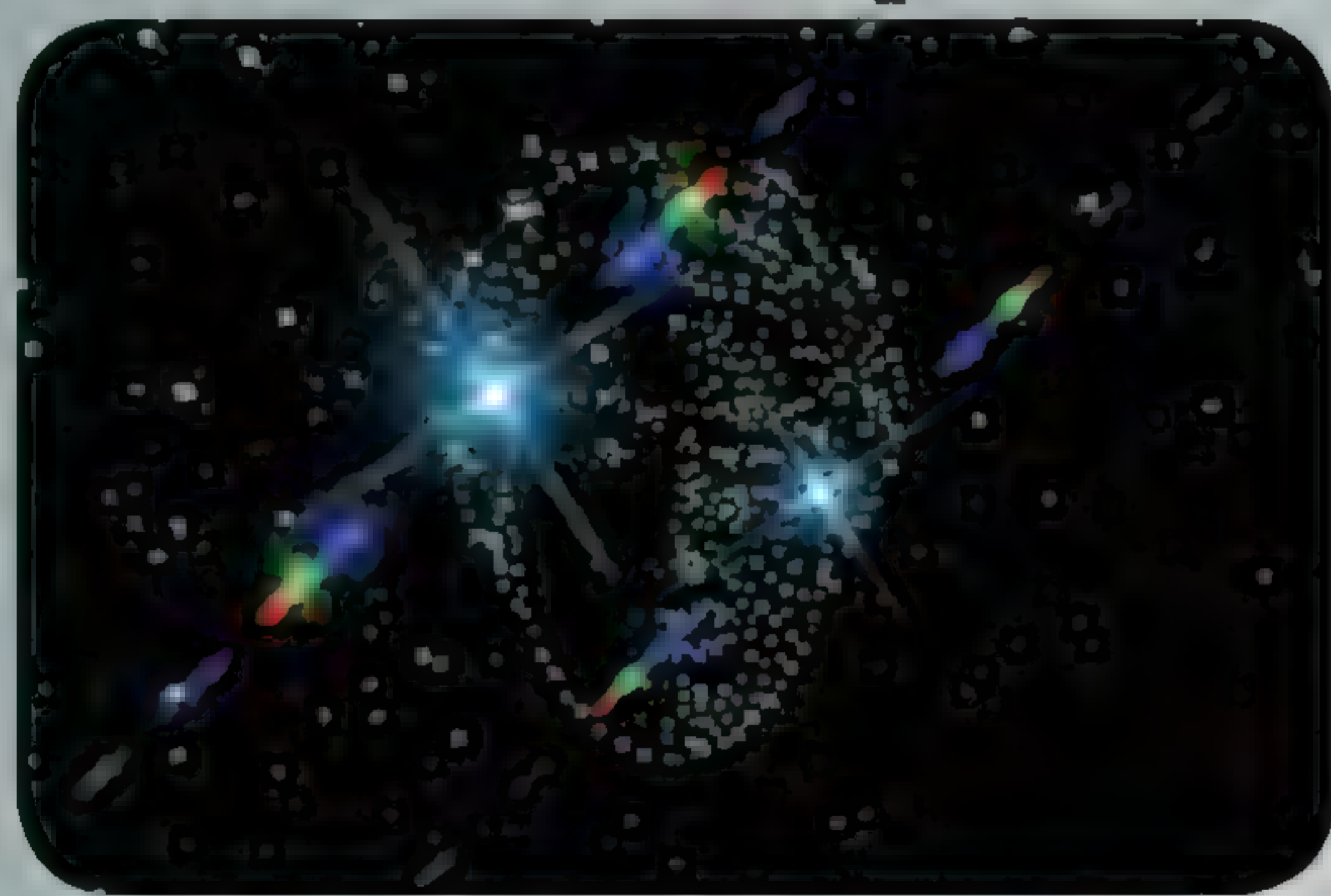
Wed 15 Apr 81 Television Centre Studio 6 (Linkways 1A, 1S, 4B, 4A, 3B, 2A; Guest Quarters; Library)

Tue 28 Apr 81 Television Centre Studio 6 (Linkway 9; Models; Linkways 2A, 2B)

Wed 29 Apr 81 Television Centre Studio 6 (Recreation Room; Flora Chamber)

Thu 30 Apr 81 Television Centre Studio 6 (Throne Room)

Post-production



A new animated title sequence had been created on 35mm film by Sid Sutton using the same techniques as that featuring Tom Baker in 1980; this used photographs of Peter Davison (with short hair, taken soon after his casting as the Doctor), which appeared using a new 'Venetian blind' effect.

A gallery-only session for *Four to Doomsday* was conducted on Sunday 3 May. It had originally been planned that all the material in linkway nine and for the spacewalk would be slowed down in post-production by transferring it to videodisc and rerecording it at a lower speed. Unfortunately, Part Four overran and to actually slow down vital material would take the instalment well over 25 minutes.

Deleted scenes

Some short scenes throughout the serial were deleted from the final edit, generally for timing reasons. Part One omitted a short sequence with the Doctor and Tegan about to enter the throne room. Part Two lost some inserts of Monarch watching Nyssa and Adric on his monitors, Nyssa considering removing her space pack in one of the linkways, and the TARDIS crew leaving the guest room to find a monopticon. Part Four lost many brief scenes including Tegan alone in the TARDIS (including one where she wonders why the TARDIS instruction manual cannot be written in English, like the Japanese do), some dialogue at



the start of one scene where Monarch talks about the Doctor and his TARDIS, Persuasion hurrying along the linkways to deal with the Doctor, Enlightenment seeing the chaos in the recreational room, Villagra and Kurkutji being summoned by Lin Futu, Adric and the Doctor leaving the recreational, and a scene in the guest room of the Doctor pretending to agree with Adric about Monarch's greatness.

When Nyssa short-circuited the two Greek swordsmen, blue sparks from a spark generator were superimposed on the picture during editing.

A continuity error regarding the Greek swordsmen occurred in Part Three. When taking Nyssa from the throne room, the pair did not have helmets. A cutaway shot

recorded in one of the corridors showed them with their headgear in place, and shortly afterwards their helmets vanished again as they entered the Mobiliary.

Post-production work on the serial included the rays shot from guns in the hatch nine fight sequence and also the red dot of a cricket ball as hurled by the Doctor at the Urbankan craft. Radiophonic Workshop sound-smith Roger Limb composed around 23 minutes of radiophonic music for the serial, having been assigned to the production in February 1981. During one of the dubbing sessions, Limb dubbed the British Airways anthem *We'll Take More Care of You* over the opening shot of the space vessel as a joke. ■

Above:

"Why are you wearing a vegetable, Doctor?"

Publicity

► There was no publicity in *Radio Times* apart from a small black-and-white photograph of Monarch with the cast listing for Part Three.

6.55-7.20
Doctor Who

starring Peter Davison
in *Four to Doomsday*

Four-part story by TERRANCE DUFFY
3: Will Blyen Help the Doctor?

The Doctor.....PETER DAVISON
Blyen.....TERRY LACKE
Adric.....MATTHEW WATERBURY
Nyssa.....SARAH JETTON
Tegan.....JANET TILKING



Monarch.....STRAFFORD JONES
Enlightenment.....ANNE LAMBERT
Persimmon.....PAUL SHILLERY
Lia Tzu.....JOHN KIRBY
Kerabon.....ILLIAND HILLIARD
Village.....NANA HAMILTON

Produced by B. H. PARRY
Directed by JOHN LEECH
Costume Designer ANTHONY HILL
Production Designer JUDY BURNETT
Production Office JOHN NATHAN-JONES
Production Office JOHN NATHAN-JONES
Production Office JOHN NATHAN-JONES
Production Office JOHN NATHAN-JONES

Broadcast

- ▶ The serial was shown early on Monday and Tuesday evenings, with Wales' BBC Cymru broadcasting the story in the later 7.45pm slot on Mondays and Wednesdays.
- ▶ The BBC1 showings were transmitted against a variety of news programmes and then *Wish You Were Here* on Mondays, and generally the Yorkshire TV soap *Emmerdale Farm* on Tuesdays.
- ▶ Peter Davison appeared on BBC2's panel game *Call My Bluff* on Thursday 28 January 1982; this had been pre-recorded on Saturday 9 January.
- ▶ The viewing figures for the serial were a notable drop of about two million viewers on the previous week's climax to *Castrovalva*. While reasonable, they signalled a slump in the initial improvement with Davison's début that would not recover for several weeks.
- ▶ *Four to Doomsday* was offered for overseas sale by BBC Enterprises, with countries including Australia, the USA, New Zealand and Canada among the countries which accepted. The story was broadcast as the début of Peter Davison's era as the Doctor



Left:
Nyssa stands up
to Enlightenment.

FOUR TO DOOMS



Above:
The Doctor
and Bigon are
taking the
whole situation
very seriously.

in the Netherlands when, under the title *Monarch*, it was shown in autumn 1985.

- ▶ This was John Black's final *Doctor Who* serial. After directing the pilot for *K9 and Company* later in the year, he left the BBC and the television industry to work in the retail sector.
- ▶ Matthew Waterhouse particularly disliked the serial, since the script had

made Adric behave in a very foolish way. Janet Fielding was also less than impressed with the story, and Peter Davison felt uneasy with the script when he noticed some disappointing plot holes, and decided that going forward he should not examine the stories too deeply.

- ▶ The serial appeared on UK Gold from June 1994 in both episodic and compilation forms.

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APP INDEX
Part One	Monday 18 January 1982	6.55pm-7.20pm	BBC1	23'26"	8.4M (66th)	-
Part Two	Tuesday 19 January 1982	7.05pm-7.30pm	BBC1	24'11"	8.8M (61st)	-
Part Three	Monday 25 January 1982	6.55pm-7.20pm	BBC1	24'09"	8.9M (63rd)	-
Part Four	Tuesday 26 January 1982	7.05pm-7.30pm	BBC1	24'53"	9.4M (53rd)	-

No Audience Appreciation figures recorded

★ For this season, BBC Cymru decided to run *Heddiw* in place of *Doctor Who*. The transmissions for BBC Cymru differ as follows:

Part One	Monday 18 January 1982	7.45pm-8.10pm
Part Two	Wednesday 20 January 1982	7.45pm-8.10pm
Part Three	Monday 25 January 1982	7.45pm-8.10pm
Part Four	Wednesday 27 January 1982	7.45pm-8.10pm

Merchandise

Terrance Dicks novelised *Doctor Who – Four to Doomsday* and it was published in hardback by WH Allen in April 1983, followed by a Target paperback edition in July. It was Book 76 in the range. The paperback also formed part of the *Third Doctor Who Gift Set* in autumn 1983.

Four to Doomsday was released on BBC Video in September 2001. It was later released on DVD in September 2008. It contained the following extras:

- ▶ **Commentary** with Peter Davison, Matthew Waterhouse, Janet Fielding and Sarah Sutton and the story's director John Black
- ▶ **Studio Recording** – featuring on-the-floor footage from Peter Davison's very first day as the Doctor
- ▶ **Saturday Night at the Mill** – Peter Davison's guest slot in this magazine programme from 1980
- ▶ **Theme music video** – a new remix of Peter Howell's take on the theme, both in stereo and

Dolby Digital 5.1 surround sound version


- ▶ **Photo gallery**
- ▶ **Radio Times listings** in Adobe PDF format
- ▶ **Subtitle production notes**

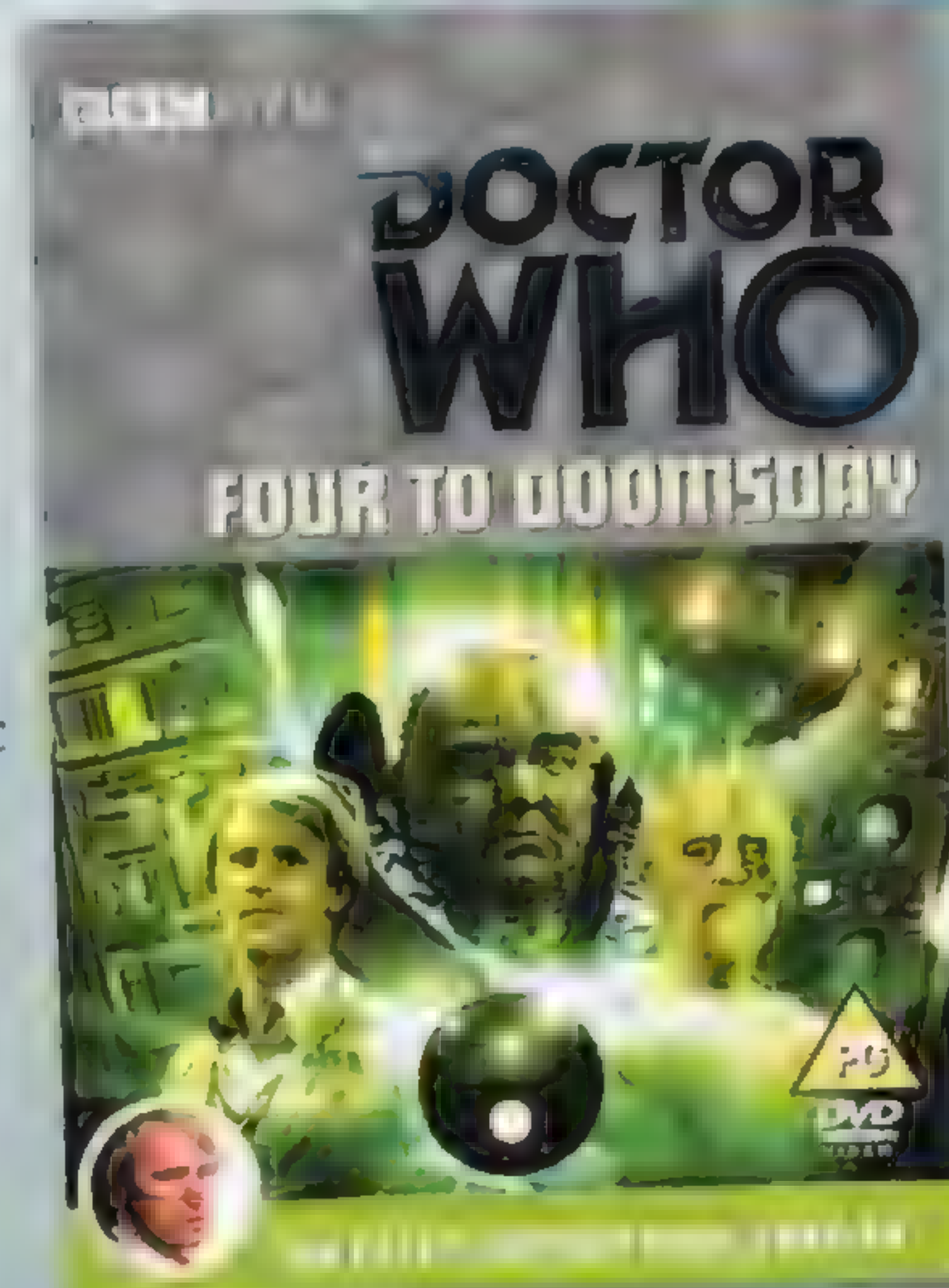
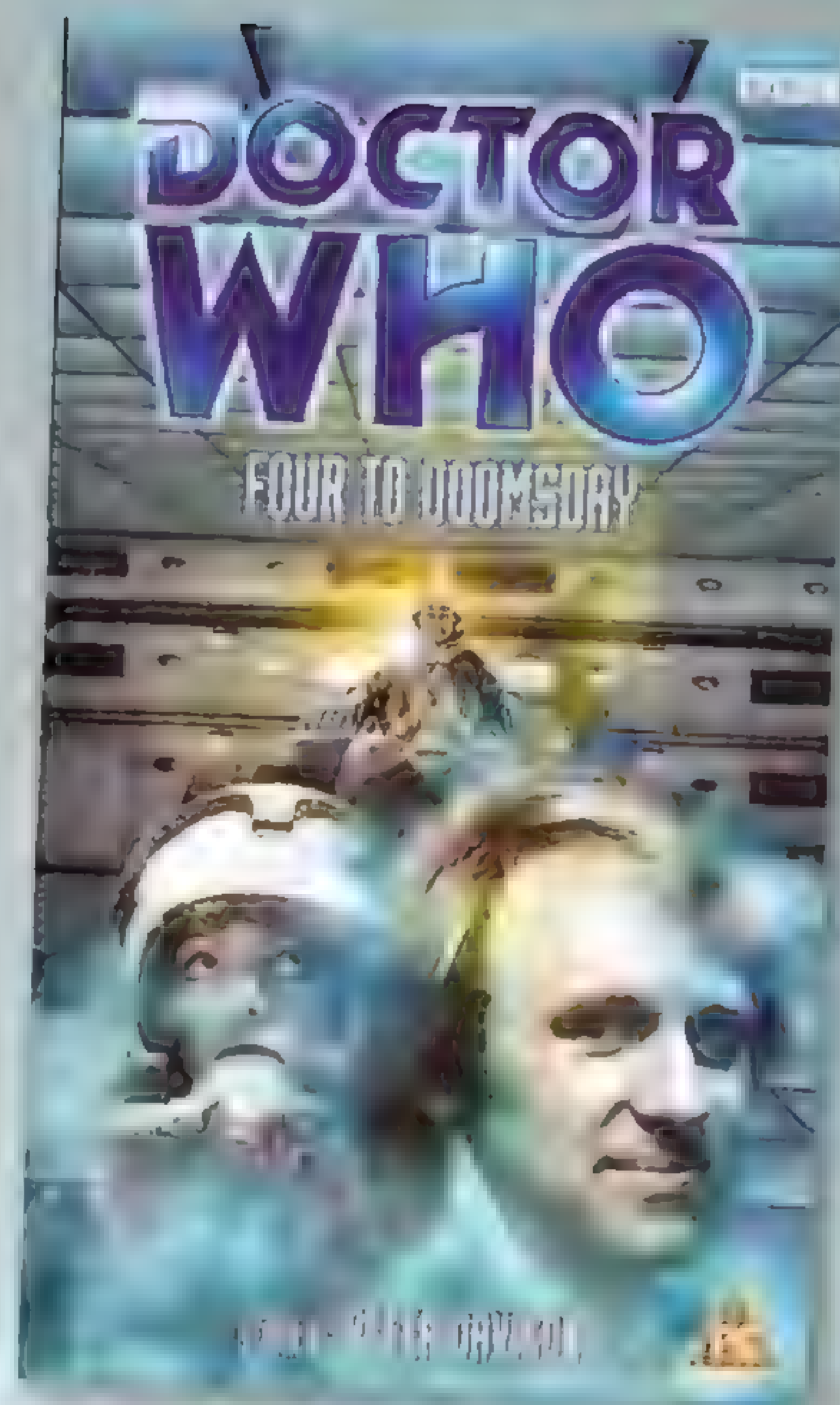
Four to Doomsday was also released on GE Fabbri's *Doctor Who* DVD files #105 in January 2013.

Released on cassette by BBC Records in February 1983, *Doctor Who: The Music* featured incidental music and sound effects, including tracks from *Four to Doomsday*, *Exploring the Lab* and *Nyssa is Hypnotised*. The first of these tracks also featured on the first *Doctor Who* picture disc LP for the American

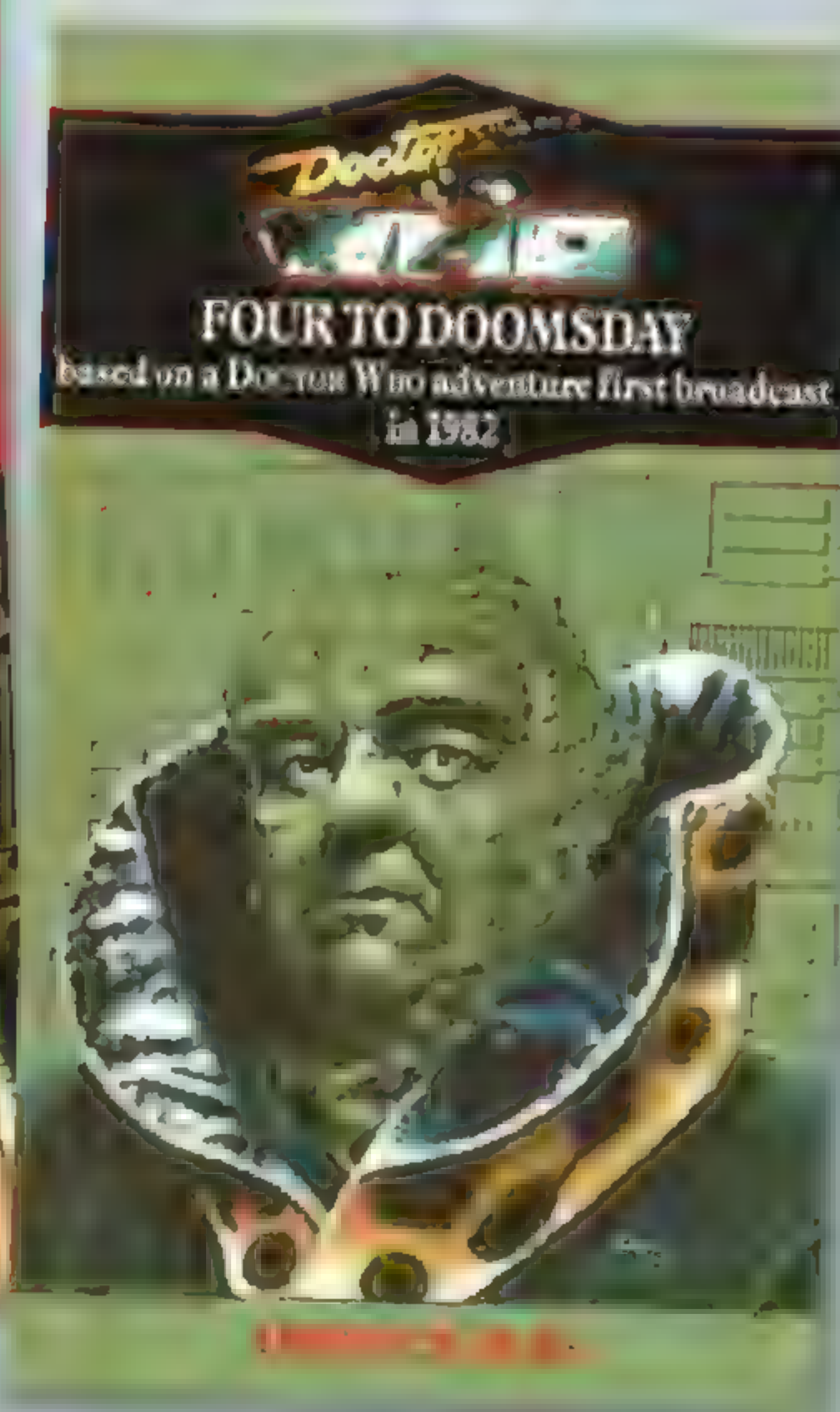
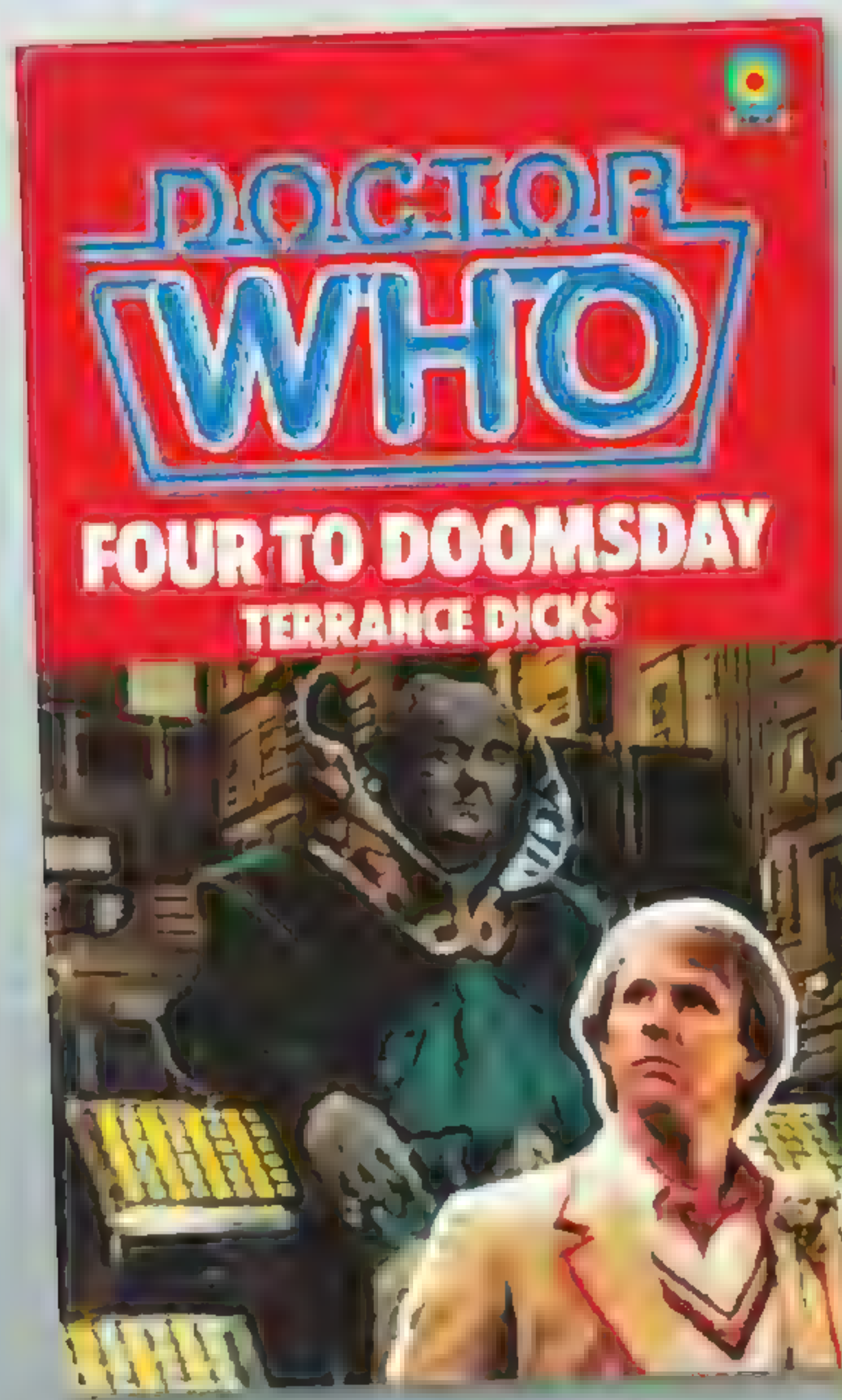
market in 1984, while both appeared later on the CD and cassette

Doctor Who: Earthshock in 1992.

'Exploring the Lab' also appeared on the four-CD set *Doctor Who: The 50th Anniversary Collection* from Silva Screen in December 2013 and was joined by *Nyssa is Hypnotised* on *The TARDIS Edition* in November 2014. 



Above: Video and DVD covers.



Left: Book covers... photographic, and reprint with Alister Pearson painting.

Cast and credits

Right:
Adric tries
to talk his way
out of trouble.

CAST

Peter Davison The Doctor
Matthew Waterhouse Adric
Sarah Sutton Nyssa
Janet Fielding Tegan

with

Stratford Johns Monarch
Paul Shelley Persuasion
Annie Lambert Enlightenment
Philip Locke Bigon
Burt Kwouk Lin Futu
Illarrio Bisi Pedro Kurkutji [1-2, 4]
Nadia Hammam Vallagra [1-2, 4]

EXTRAS

Unknown - possibly Philip Locke
..... Voice of Control
Adisa Sanie, Beyhan Fowkes, Kathy Lewis,
Susan Fazzaro Mayan Dancers
John Sarbutt, Terry Greek Wrestlers
Simon Ramirez, Steve Durante
..... Greek Swordsmen
Bruce Callender, Abi Gouhard, Carlton
Morris, Leonard Hay
..... Aboriginal Dancers/Botanists in Flora Chamber
Philip Tan, Eiji Kusuhara, Kay Tong Lim,
Chua Kahjoo, Yat Wong
..... Chinese Dragon Dancers/Surgeons in Mobiliary
Victor Reynolds, Les Fuller, Peter Whitaker,
John Doyle Greek Philosophers in Library



CREDITS

Written by Terence Dudley
Fight Arranger: BH Barry [2,4]
Choreographer: Sue Lefton [2, 4]
Incidental Music: Roger Limb
Special Sound: Dick Mills
Production Manager: Henry Foster
Production Associate: Angela Smith
Production Assistant: Jean Davis
Assistant Floor Manager: Val McCrimmon
Visual Effects Designer: Mickey Edwards
Video Effects: Dave Chapman
Technical Manager: Robert Hignett
Senior Cameraman: Alec Wheal
Vision Mixer: Carol Johnson
Videotape Editor: Rod Waldron
Lighting: Don Babbage
Sound: Alan Machin
Costume Designer: Colin Levers
Make-up Artist: Dorka Nieradzik
Script Editor: Antony Root
Title Sequence: Sid Sutton
Designer: Tony Burrough
Producer: John Nathan-Turner
Director: John Black
BBC © 1981

'PETER DAVISON FELT UNEASY WITH THE SCRIPT WHEN HE NOTICED SOME DISAPPOINTING PLOT HOLES.'

Profile

PETER DAVISON

The Doctor

Doctor Who showrunner Steven Moffat once explained that the reason Peter Davison “has played more above-the-title lead roles on the telly than the rest of the Doctors put together [is] because – get this! – he’s the best actor.”

Davison has indeed headed up over a dozen major series, usually essaying mild-mannered, put-upon everyman figures.

Born Peter Malcolm Gordon Moffett on Friday 13 April 1951 in Streatham, London, his father Claude was an electrical engineer recently settled in England from South American colony British Guiana. The family comprised mother Sheila (née Hallett) and sisters Shirley, Barbara and Pamela.

In 1961 the Moffetts moved to Woking, Surrey. Attending the Winston Churchill School, he began to act in plays and became

part of the school orchestra. Joining local amateur dramatics group the Byfleet Players, aged 17, his lead in *Antigone* was nominated for a drama festival Best Actor award.

Leaving school with three average O grades, he worked in a dry cleaners and as a hospital porter. His *Antigone* success made him consider drama school, and he won a place at London’s Central School of Speech and Drama in 1969.

Fellow student Dave Clark, of 1960s pop act The Dave Clark Five, now reinventing himself as an actor, invited classmates along to the audience for a *Top of the Pops* performance of their hit *Everybody Get Together*, broadcast 26 February 1970. An 18-year-old long-haired Davison is glimpsed, singing and clapping, in an edition happily preserved in the archives.

Graduating in July 1972, he soon joined the rep company at Nottingham Playhouse as assistant stage manager while acting in small roles including *Love’s Labour’s Lost* and as a guard in *The Three Musketeers*.

While at Nottingham he gained his Equity card and changed his name to Davison to avoid confusion with actor/director Peter Moffatt, who would later direct him in several *Doctor Who* stories. His new stage name was not entirely distinctive, since an older actor called Peter Davidson had been active since the 1960s. Parts are sometimes mistakenly attributed to Davidson’s near-namesake, including Davison’s supposed TV début in *Warship* in 1974, which was in fact the other actor. They were both once credited in the same production, a 1980 episode of *All Creatures Great and Small*.

Davison’s next rep spell was with the Lyceum Young Theatre Group at the Royal Lyceum, Edinburgh in 1973, appearing in *Hamlet*, *Two Gentlemen of Verona* and *Rosencrantz and Guildenstern are Dead*. For a

Below:

Peter in 1985’s *Anna of the Five Towns*.



rock version of *A Midsummer Night's Dream* he was Lysander to a Hermia played by American-born actress Sandra Dickinson.

Davison had married childhood sweetheart, teacher Diane Russell, in 1973 but the marriage was dissolved in 1975 and he and Dickinson became an item. They later married in her native Maryland on 26 December 1978.

The pair worked together again in ITV children's science-fiction series *The Tomorrow People*, aired April 1975 and marking Davison's TV acting debut. In the somewhat comic story *A Man for Emily*, Davison played hillbilly space cowboy Elmer and was seen in curly blond Harpo Marx wig and swimming trunks.

It would be a minor miracle if anyone involved in *A Man for Emily* worked again and indeed Davison had no acting work for the next 18 months, most of which he spent as a filing clerk in Twickenham tax office.

Then, out of the blue, Davison landed the major role of Tom Holland in a 13-part LWT adaptation of HE Bates' novel *Love for Lydia* (1977). Shortly after, his musical skills came to the fore when he recorded the theme tune for ITV sitcom *Mixed Blessings*, aired from March 1978.

Davison's big breakthrough came as third lead in BBC Sunday night

'AT JUST 29, DAVISON
WAS THE YOUNGEST
ACTOR TO TAKE THE
ROLE OF THE DOCTOR.'



Above:
Alongside
Christopher
Timothy in
*All Creatures
Great and
Small*.

drama *All Creatures Great and Small*, playing Tristan Farnon, feckless junior partner in a rural vet practice. Debuting in January 1978, by its third series in spring 1980 it was a ratings number one with 19 million viewers. Two Christmas Specials aired in 1983 and 1985 before a revival running from 1988-90. Davison appeared in 65 of 90 episodes.

Low-key projects during a gap in *All Creatures* production in 1979 included ITV Playhouse entry *Print Out* and children's lunchtime storytelling series *Once Upon a Time* (1979-82). Davison also wrote and sang (with wife Sandra) the theme tune to another children's lunchtime show, Thames' puppet series *Button Moon*, aired from December 1980.

Now a hot property, Davison took two lead sitcom parts. In LWT's role reversal comedy *Holding the Fort* (1980-2) he was Russell Milburn, a househusband whose Army Captain wife Penny (Patricia Hodge) was the family breadwinner. The show pulled in up to 16m viewers. For the

BBC's *Sink or Swim* (1980-2) he was Brian Webber, living on a narrow boat with his embarrassing brother. Also drawing up to 16m viewers, its second series earned a *Radio Times* front cover.

When in October 1980 Tom Baker announced to *Doctor Who* producer John Nathan-Turner his intentions to leave the title role, Nathan-Turner considered various replacements, including Richard Griffiths, but was inspired by a photo on the wall of his office of Peter Davison at an *All Creatures* charity cricket match, a series on which Nathan-Turner had been production unit manager. Nathan-Turner telephoned Davison one Saturday evening with the idea Peter could replace Tom Baker. A stunned Davison asked for 24 hours to consider it, fearing the producer wanted a 'personality actor' while he saw himself as a character performer. Initially turning down the opportunity, Nathan-Turner took him to lunch a week later and finally persuaded Davison. Ultimately Davison decided he couldn't watch someone else take the part,

knowing he would never be able to say he turned it down.

The breaking news of 4 November 1980 featured on the BBC's *Nine O'Clock News*. Alarmed friends of Davison thought he had died when his photo flashed up on screen. At just 29, he was the youngest actor to take the role, a record that stood until 2009 when it was broken by Matt Smith, aged 26.

Among various promotional TV appearances, Davison met fans on *Pebble Mill at One* on 3 December 1980 and noted one viewer's suggestion that he play the Doctor "like Tristan but with bravery and intellect".

During this period, Davison had a cameo in science-fiction comedy *The Hitchhiker's Guide to the Galaxy* as the Dish of the Day, recorded December 1980 and shown the following February.

His first *Doctor Who* recording was his regeneration for *Logopolis* taped on 24 January 1981, aired 21 March 1981. His first full story proper to go into studio was *Four to Doomsday* on 13 April. On the third day of recording, Davison unveiled his vintage cricketing costume at a press call. Though Nathan-Turner had spotted the cricket photo on his wall, Davison claimed the costume was his idea.

He told the gathered press: "I want the Doctor to be a reassuring figure but I would like the audience to become a little apprehensive about his ability to solve situations at times." He wanted the character to possess "a sort of reckless innocence."

Shooting on *Doctor Who* was interrupted over the summer to allow Davison to make the second series of *Sink or Swim*, but scheduling problems receded when it was decided *Doctor Who*'s transmission would be deferred to January 1982.

Allied to a new twice-weekly weekday timeslot, viewing figures for Davison's

first season more than doubled from the previous year.

At just 30 years old Davison became the subject of ITV's *This is Your Life*, which aired 24 March 1982. Together with Dickinson he appeared in John Nathan-Turner's pantomime *Cinderella* in Royal Tunbridge Wells over Christmas 1982, playing Buttons.

Davison enjoyed his second series less. As he told *Doctor Who Magazine* in 1986: "Performance-wise I was never very happy with the second series. I think it got just a little bit dull, and the stories a bit over-complex. I didn't feel that I had a lot of room to embellish the character." Attempts to inject more humour were vetoed by Nathan-Turner.

Budgets also concerned him and he was particularly frustrated completing a recording session on *Terminus* [1983 – see Volume 37] with a last-minute, unrehearsed scene in the TARDIS.

During his second run, Davison had to decide whether to stay for a fourth year, but ultimately took the advice gained when he had bumped into Patrick Troughton in a BBC car park shortly after winning the role. Troughton told him not to stay any longer than three years.

Below:
As Brian in *Sink or Swim* (1982).



Right:
With Brian
Glover in
Campion.

Thus Davison left *Doctor Who* with *The Caves of Androzani* [1984 – see Volume 39] and successfully avoided the typecasting so often associated with major TV roles.

Having appeared with Dickinson in a space-age TV commercial for Prestige saucepans in 1983, the couple now toured the UK with a stage production of *Barefoot in the Park* in summer 1984.

Davison tried his hand at presenting with *L-Driver* (1984), a BBC learning-to-drive show. He also fronted a *Jackanory* telling of *The Sheep-Pig* that November. Later *Jackanory* readings were *Tom's Sausage Lion* (1987), *Alice Through the Looking Glass* (1990) and *The Real Thief* (1991).

More leading roles soon followed, starting with Henry Mynors in costume serial *Anna of the Five Towns* (1985). In BBC2's acclaimed offbeat drama *A Very Peculiar Practice* (1986 and 1988) he played Dr Stephen Daker, a naïve medico at a university health centre, an everyman among a parade of caricatured, satirical grotesques. One-off revival *A Very Polish Practice* aired in 1992.

Alongside the successfully revived *All Creatures Great and Small*, he took the title role of gentleman amateur sleuth

Below:
Peter played
Inspector
Christmas
in *The Mrs
Bradley
Mysteries*.



Campion (1989/90) and starred as Ralph West in Yorkshire's office sitcom *Fiddler's Three* (1991).

He starred in two TV movies, *Harnessing Peacocks* (1993) and David Nobbs' *Cuts* (1996), and was Clive Quigley in two series of Roy Clarke's infidelity sitcom *Ain't Misbehavin'* (1994/5). Davison also presented BBC astronomy series *Heavenly Bodies* (1995). Besides lead roles, he also guested in *Magnum PI* (1985), *Marple: A Pocket Full of Rye* (1985), *Tales of the Unexpected: Wink Three Times* (1988) and legal drama *Kinsey* (1992).

The mid-90s marked a personal lowpoint. He walked out of his marriage to Sandra Dickinson in 1994, complaining to the press of being pressured for huge maintenance payments to allow Dickinson to live in their mansion in Berkshire with their daughter Georgia (born 1984), while he lived in a one-bedroom flat.

Though work was thinner, he starred as DI Maurice Birt in STV detective pilot *The Stalker's Apprentice* (1998) and as Joseph Lockwood in *Wuthering Heights* (1998), as well as taking guest spots in *Verdict* (1998), *Jonathan Creek* (1998) and *Hope and Glory* (1999). Davison bounced back in Sally Wainwright's hit comedy drama *At Home*

with the *Braithwaites* (2000-3), as David Braithwaite, head of a dysfunctional lottery-winning family. Re-established as an ITV leading man, he was Robert Lewis in *Too Good to Be True* (2003), DC 'Dangerous' Davies in four series of *The Last Detective* (2003-7), the curmudgeonly Bill Shore in *Distant Shores* (2005 and 2008) and George Hartley in comedy drama *The Complete Guide to Parenting* (2006). More recently he was CPS Director Henry Sharpe in *Law & Order: UK* (2011-14).

Sitcom roles included homeworking executive Martin Chadwick in *Fear, Stress and Anger* (2007). Playing daughter Chloe was real daughter Georgia Moffett, as her own acting career blossomed. *Pat & Cabbage* (2013) saw him play Michael opposite former *A Very Peculiar Practice* co-star Barbara Flynn.

Guest roles since 2000 have included Inspector Christmas in *The Mrs Bradley Mysteries* (2000), *Agatha Christie's Marple: At Bertram's Hotel* (2007), *Midsomer Murders* (2008), Sally Wainwright's *Unforgotten* (2009), as Denis Thatcher in *The Queen: The Life of a Monarch* (2009), *Miranda* (2009), *Micro Men* (2009), *New Tricks* (2011), *Lewis* (2013), *Death in Paradise* (2014) and comedy *Toast of London* (2014/15) playing a distorted version of 'himself'.

Films have included *Black Beauty* (1994) and *Parting Shots* (1999), while he has enjoyed West End stage success with *Chicago* (1998/9) at the Adelphi, *Spamalot* as King Arthur (2007/8) at the Palace Theatre, and *Legally Blonde* (2009-12) and *Gypsy* (2015), both at the Savoy Theatre.

Davison played Doctor-ish characters in several mid-90s independent video productions. These were *The AirZone Solution* and entries in the *PROBE* series; *The Zero Imperative*, *The Devil of Winterborne* and *Ghosts of Winterborne*.

He has twice reprised the role of the Fifth Doctor in *Children in Need* charity mini-episodes; *Dimensions in Time* in 1993 and *Time Crash* in 2007, the latter opposite David Tennant as the Tenth Doctor.

Davison had previously sent himself up, apprehended by crazed fans (Mark Gatiss and David Walliams) in *The Kidnappers*, a sketch for a BBC2 *Doctor Who* Night in 1999. Similarly self-deprecating was 50th anniversary comedy *The Five(ish) Doctors Reboot* (2013) which he not only starred in but also wrote and directed.

He has appeared as the Doctor in dozens of Big Finish's audio productions since *The Sirens of Time* in 1999.

Daughter Georgia Moffett starred in *The Doctor's Daughter* [2008 – see Volume 58] and went on to marry David Tennant in 2011. Thus the Fifth Doctor's real-life daughter played the Tenth Doctor's on-screen daughter and is now the Tenth Doctor's real-life wife!

Davison himself married actress/writer Elizabeth Morton in 2003 and they have two sons, Louis and Joel. ■

Below:
In *Jonathan Creek* (1998).





KINDA

» STORY 118

On the paradise world of Deva Loka, evil lurks in the dark places of the inside... while the Doctor and Adric are prisoners of a planetary survey team, Tegan faces the sinister Mara in a nightmare world – a nightmare that's about to become terrifying reality...



Introduction

Some people adore *Kinda*, finding it a profound, spooky encounter. Others don't quite get what it's all about. But whatever you make of *Kinda*, or its sequel *Snakedance* [1983 – see Volume 36], there's no denying that the Mara – the monstrous force behind both stories – is a formidable creation. It's a being of greed and hatred. It exists in some other sinister reality, but it's able to possess people, feeding on their fear. When it finally manifests itself in our world it adopts the form of a giant snake!

In *Kinda*, the Mara possesses the Doctor's companion Tegan, coming to her in a dream.

Dreams have featured in other stories, but often they amount to nothing more than premonitions, or just straightforward messages. The Doctor has a nightmare featuring the Master at the beginning of *The Time Monster* [1972 – see Volume 18]. Rose has a dream telling her where she'll meet the Doctor in *Doomsday* [2006 – see Volume 53]. And we discover how such predictions might be possible, when Madame Vastra says time travel has always been possible in dreams in *The Name of the Doctor* [2013 – see Volume 74]. These are all instances where the mysterious world of dreams is benevolent.

There are, however, occasions similar to Tegan's experience in *Kinda*, where aliens invade our dreams. In *Amy's Choice* [2010 – see Volume 64] some psychic pollen triggered a group dream between the Doctor, Amy and Rory, and turned the Doctor on himself. In the 2014 Christmas Special, *Last Christmas*, the Kantrofarri

used dreams, so they could feed off people as they slept...

In Tegan's dream she enters The Dark Places of the Inside, a realm of complete blackness, where she's trapped and can't escape. It's a frightening idea: that while we're asleep, something could enter our dreams and take control.

In contrast to many of the preceding stories, *Kinda* has a much more mystical, philosophical quality to it. It also gives Janet Fielding a chance to shine: not only does she get to play a range of emotions as Tegan, but when her character is possessed by the Mara, she gets to play a delightfully evil persona too.

It's easy to see why the story is highly thought of. It's both unsettling and original. Its biggest triumph is that it tried to do something different, and as a result it will probably be the subject of debate for years to come. ■

Right:

Dreams of the Master in *The Time Monster*.



'WHEN TEGAN IS POSSESSED BY THE
MARA, JANET FIELDING GETS TO PLAY
A DELIGHTFULLY EVIL PERSONA.'

PART ONE

On a jungle world stands a prefabricated dome. Inside it the security officer of the expedition, Hindle, is surprised by his commander, Sanders, wearing a ceremonial mask. [1]

The TARDIS has landed in the jungle. The Doctor rigs up a device to help Nyssa recover from her “mental disorientation” with 48 hours of induced D-sleep.

The Doctor, Adric and Tegan come across some windchimes. [2] Adric discovers an armoured survival suit which springs to life and takes the Doctor and Adric prisoner.

Tegan falls asleep and the Kinda tribe bring her fruit and flowers. [3]

The suit brings the Doctor and Adric into the dome. Hindle demands to know what they have done with the missing members of the expedition, but the Doctor explains that the suit was empty when they found it. The expedition scientist,

Todd, informs them that they are on Deva Loka, “Land of the Kinda”. The Kinda used to be friendly until Sanders took two of them hostage. Meanwhile, lost in a void, Tegan approaches two sinister figures who claim she does not exist. [4] The Doctor examines the hostages. Todd tells him that she suspects the Kinda are telepathic and don’t speak. Tegan’s next encounter is with a ghoulish young man called Dukkha.

Hindle enters the laboratory demanding to know what the Doctor and Todd have been talking about; after they have gone he smashes up some samples in frustration. Dukkha tells Tegan she will believe in him, “This side of madness or the other,” and brings in another Tegan. [5]

Hindle discovers that he can control the hostages using a mirror. Sanders puts Hindle in charge while he goes outside in the Total Survival Suit. After Sanders has left, Hindle summons the two Kinda, who are armed with guns. He declares, “I have the power of life and death over all of you!” [6]





PART TWO

Two Kinda women hear the Total Survival Suit approaching through the forest; they are Panna, a blind old woman, and a young girl, Karuna. A Kinda tribesman, Aris, approaches them, full of fear and confusion because his brother is a prisoner of the 'Not-we'. [1]

The Doctor, Adric and Todd have been locked in a cage in the laboratory all night. Hindle keeps watch on them via a monitor in the control room.

Panna and Karuna present Sanders with a box. [2] Sanders lifts the lid... and his mind is changed.

The Doctor, Adric and Todd are escorted to the control room, where Hindle announces that the dome is under threat from the plants and he intends to sterilise the surrounding area. [3] Adric plays along and, after the Doctor and Todd are locked in the cage, he surreptitiously pockets the key.

Dukkha increases the number of Tegans in the void, then removes them until only one remains.

Adric attempts to slip the Doctor the key, but Hindle is watching and he is caught.

Dukkha wishes to borrow Tegan's form. She tells him to leave her alone and he does – leaving her trapped in the blackness. She reluctantly agrees and a snake slides down his arm onto hers. [4]

Hindle has his prisoners brought to the control room for Adric's punishment, but before he can begin, the Total Survival Suit appears on the monitor. [5] Sanders returns to the dome with the box. He now has a cheerful, childlike personality.

Tegan wakes up – and drops apples on Aris' head. She senses his unhappiness and tells him he could be all-powerful. She declares that she is the Mara and the snake slides from her arm to his. [6]

Hindle fears what is inside the box, so he makes the Doctor and Todd open it in the cage...

PART THREE

The box contains a jack-in-the-box doll – but then the lights go out and the cage door opens by itself. The Doctor and Todd have a vision of the Kinda and Karuna and Panna beckoning outside a cave. [1]

The Doctor guesses that the box enables them to see the world through the Kinda's eyes. They escape from the dome.

Adric brings Sanders and the box to Hindle. He is now convinced that they must destroy the dome itself: "Then we'll be safe. For ever and ever." [2]

The Doctor and Todd progress through the jungle. They encounter the Kinda, who the Doctor impresses with a coin trick, but then Aris appears, ordering the tribe to seize the "Not-we". [3]

Karuna arrives and defies him; she thinks Aris may be sick, and leads the Doctor and Todd away.

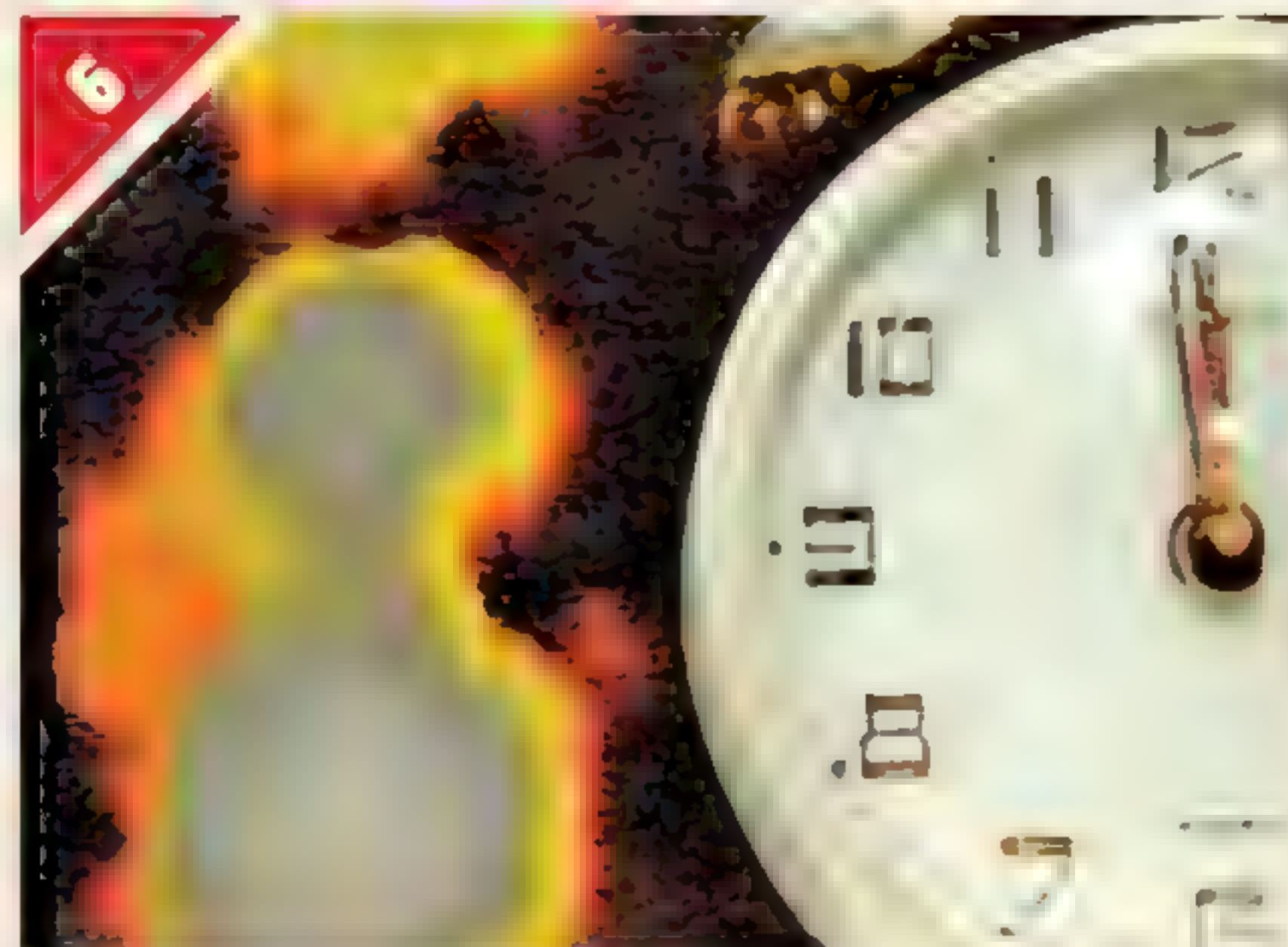
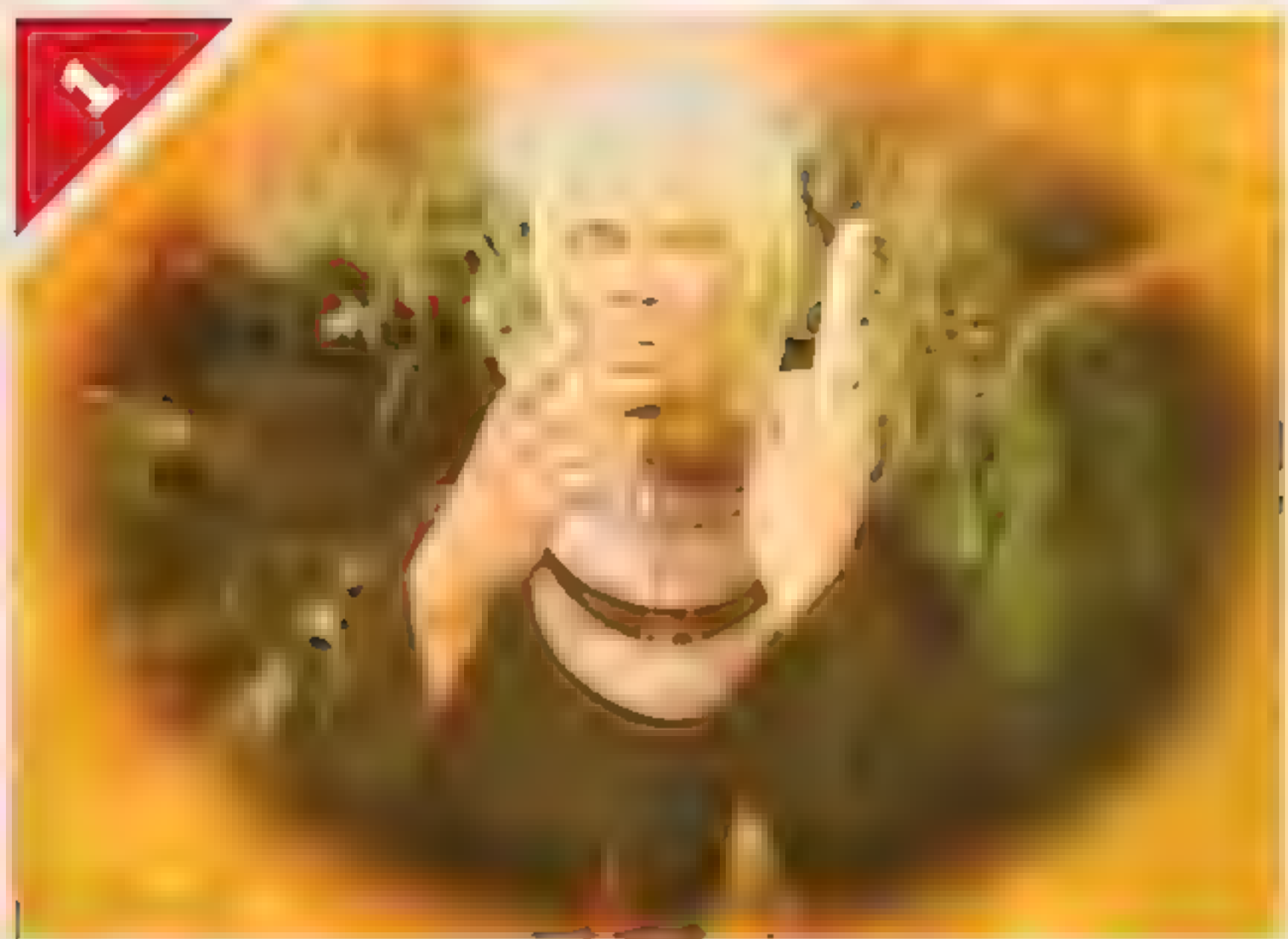
Hindle rigs the dome to explode and instructs one of the subservient Kinda to hold the detonator. [4]

The Doctor asks Karuna about Tegan and learns that she was seen at the place of great dreamings.

Hindle decides to build a model city. Adric refuses to join in because he thinks it's childish.

Karuna leads the Doctor and Todd to the cave from the dream where they are welcomed by Panna. She decides to show the Doctor and Todd a vision of "the great wheel" that turns with the rise and fall of civilisations, but is interrupted by the arrival of Aris, who has become the Kinda leader. Karuna joins him and he declares that they will destroy the dome. [5]

After the Kinda have gone, Panna explains that it is the Mara who turn the wheel. She shows the Doctor and Todd a terrifying vision of the Kinda's Trickster writhing in agony as various clocks approach midnight. [6]. When they return to reality, Panna is dead.





PART FOUR

Karuna returns to the cave and assures the Doctor that “of course I’m not dead”. She explains that the Mara inhabits the Dark Places of the inside and it must have crossed over into this world by the dreaming of an unshared mind.

While Hindle and Sanders make cardboard people, Adric slips away.

The Doctor, Todd and Karuna go to the windchimes and wake Tegan. [1] She tells them that she had the strangest dream where she wasn’t herself.

Outside the dome, the Kinda build a wooden Total Survival Suit and Aris stands inside it, ready to attack. Adric emerges from the dome in the real Total Survival Suit and as he fires its weapon the Kinda flee. The Doctor arrives [2] and helps Adric out while Aris slips away.

Learning that Hindle has wired the dome to explode, the Doctor and Todd

rush inside to find Sanders and the model city. Hindle bursts out of a box, yelling “boo!” The Doctor accidentally steps on one of the cardboard people and when he suggests mending it Hindle is sent into a rage: “You can’t mend people!” [3]

He orders the Kinda to press the detonator, but Todd finds the Kinda box – and Hindle’s sanity is restored. [4]

With the help of the Kinda, the Doctor prepares a trap to defeat the Mara. Karuna lures Aris into a circle of solar panels where he faces the Doctor.

The Kinda turn the panels, creating a circle of mirrors. The one thing evil cannot face is itself, so the Mara snake detaches itself from Aris’ arm. He is dragged clear as the snake grows to an enormous size before dissipating. [5]

Todd recommends that the planet is unsuitable for colonisation and their unit should be withdrawn. She finds paradise a bit too green – and the Doctor agrees. [6]

Pre-production

Kinda, one of the more sophisticated stories attempted by *Doctor Who*, began as a storyline originally submitted for Tom Baker's Doctor by Cambridge graduate Christopher Bailey. As Chris Bailey he had already written for the BBC Birmingham series *Second City Firsts* in 1977 and a Thames entry in *ITV Playhouse* in 1979 while working for Interaction, a London-based arts company which ran a small West End theatre. Bailey's name was put forward to the *Doctor Who* office in early 1980 by his agent after a call for new writers from incoming script editor Christopher H Bidmead.

The storyline examined parables from Buddhism – which Bailey was then studying – such as the cycle of life, the notion of bliss being the balance of cultural and social balance, and monsters created from thoughts of ignorance and greed in the human mind. He also drew upon the

Below:
The Kinda
make their
home in
the jungle.



Garden of Eden from the biblical book of *Genesis*; elements satirising the British Empire's colonisation practices in the nineteenth century were later inserted by Nathan-Turner. Bidmead commissioned a scene breakdown on Thursday 10 April 1980. The working title for the story was 'The Kinda'. The outline was delivered to deadline on Thursday 24 April.

On Monday 9 June 1980, the script editor responded to the writer indicating that he had not yet decided on the storyline, adding that the production team was possibly considering introducing a new character (who would become Tegan) at the end of the season, and as such he did not want to commit to new scripts until the revised format was locked in place.

Names from Buddhism

Bidmead commissioned Bailey for a set of four scripts on Thursday 25 September, aware that they would now become one of the first stories to feature the Fifth Doctor. It was decided that the serial would be made as cheaply as possible in studio with no pre-filming or location work. The writer was given some tapes of earlier shows to view to familiarise himself with the current series. As with his outline, Bailey submitted the four scripts on the target delivery date of Monday 15 December.

Bailey's script used many names taken from Buddhism. The two chess players encountered by Tegan in Part One were called Anicca and Anatta, meaning 'impermeance' and 'egolessness' respectively. The taunting figure in the



black void was called Dukkha, which meant 'pain', 'suffering', 'sorrow' and 'misery'. As with Anicca and Anatta, he was not named on screen. Jhana (also referred to as Jana), the name of the box which acted as a Kinda mental healing device, was named after a Buddhist term for meditation. The two Kinda women, Panna and Karuna, were given names meaning 'wisdom' and 'compassion', respectively. Mara itself meant 'temptation'.

The introduction of Nyssa as a companion at short notice in late October 1980 meant that rewrites were needed on the story. However, rather than reallocate the roles between the three companions equally, the decision was taken to write Nyssa out of the storyline. Linking material was therefore grafted into *Four to Doomsday* [see page 50], the previous story in transmission order recorded in

April 1981, to show Nyssa collapsing in the TARDIS as a cliffhanger into Bailey's story. This provided an excuse for Nyssa to sleep for 48 hours (supposedly the time-span of the serial) by means of the delta wave augmentor. Because she was not required for the middle two episodes of *Kinda*, Sarah Sutton's contract for the series was for only 24 out of 26 episodes. Sutton was not terribly upset when her character was written out, since it gave her more time to go shopping! Already contracted for *Four to Doomsday* [see page 50] and *The Visitation* [1982 – see Volume 35], which were already in pre-production, Janet Fielding and Sarah Sutton were booked as Tegan and Nyssa for the rest of the new series on Wednesday 18 February.

When Bailey delivered the scripts Bidmead was leaving the series. Hearing nothing after several weeks,

Above:
Hindle takes
command.



Above:
Aris would
like a word...

Bailey contacted the BBC to discover that Bidmead had been replaced on a temporary basis by Antony Root who was on a three-month placement. This worried Bailey, who had previously been used to working closely on a project with a single script editor. Bailey delivered his rewrites to Root on Monday 2 February

1981. Root also worked on revising the scripts, although the bulk of editing and rewriting was undertaken by his replacement, Eric Saward, who took over as script editor in April 1981; Saward had been recommended to Nathan-Turner by both Bidmead and Root.

Saward's first script submission for *Doctor Who*, *The Visitation*, had fitted producer John Nathan-Turner's vision for the series. As a result, Nathan-Turner

offered Saward a three- to four-month period as script editor, since at this point there was a chance Root would be returning to the series later in the year. Root, however, moved on to work on *Juliet Bravo* instead.

Kinda would be the first serial into production for which Saward would be credited as script editor (although his first broadcast credit would be for *Castrovalva* [see page 16]). Even though Root had done a lot of work on the scripts at the start of the year, they still required attention when Saward joined the production team. The story was titled simply *Kinda* by mid-June.

Native Kinda

Parts Three and Four required substantial rewrites. Bailey had failed to grasp the cliffhanger format of the show's structure, and his scripts had been slowly paced as a result.

The fact that the scripts had been hurriedly revised was a shock to Bailey when a set of rehearsal drafts were sent to him by a *third* script editor. The writer was concerned that in places the action was halted to have characters stop and explain the plot to each other. Telephoning the production office to complain on Thursday, he was told that the serial was due to start a readthrough on Monday morning; as such, Bailey undertook a rapid 48-hour rewrite himself.

There were minor differences in the rehearsal scripts for *Kinda* to the transmitted version. At the start of Part One, the opening scene indicated that Sanders entered the central room (as the control room of the dome was referred to) in a dressing gown and with tousled hair to indicate that he had just awoken. Hindle was referred to as wearing a tie in the script (he did not on screen). The

Connections: What's in a name?

Like many of the names in *Kinda*, the name of the planet Deva Loka has its roots in religion, and are words taken from Devanagari Sanskrit. "Deva" is a term for "deity", while "Loka" is a literal translation of "world". Both

have significance in Hindu and Buddhist religious practice.



Total Survival Suit machine (the TSS) was described as having mechanical arms of different lengths in the script for Part Two, although in the finished programme these were replaced by built-in gauntlets operated by the actor inside. For the scene at the start of Part Three where the Doctor and Todd leave Sanders in the guardroom, Bailey's script indicated that Sanders might be weeping. As the pair escaped from the dome, Hindle was banging on the jammed doors from the central room, screaming about being trapped in the dark.

As the native Kinda first approached the hypnotised Tegan, they paused momentarily on hearing a distant sound described as 'military march music as played on a trebly PA system' – the sound of the TSS herding the Doctor and Adric along in the next scene. The Kinda were described as wearing 'brooches' representing the chromosome around their necks – these references were later changed to 'necklaces' for production. At the end of the scene in Part Two where the two Kinda hostages (referred to in the script as

Kinda One and Kinda Two) herded the Doctor's party out of the cage, the Doctor attempted Adric's coin trick with them – but when they failed to react to his two offered fists, he shrugged and pocketed the coin before following the others. The jack-in-the-box revealed at the start of Part Three was described as a 'Green Man' (a legendary figure representing the personification of the spirit of nature), and as the box emitted its sound, it was suggested that in among this could be the tinkling of the windchimes with a hint of *Three Blind Mice* (the tune the Doctor picked out on the windchimes in Part One). The Trickster was described as resembling the Green Man doll – "a clown, a gymnast, a pantomime" – and in Parts Three and Four, Bailey indicated that although the Trickster was the only Kinda male not to carry a stave, the doll would have a tiny stake.

In her windchime-induced trance, Tegan's behaviour was described as if 'she might be meditating'. The sequence of the camera zooming in on the blackness of her eye was a very close translation of the script directions. The strange metallic structure in the black void (called 'The Wherever' in the script) was described as 'a bright silver gypsy caravan', then noting, 'on closer examination, we see that it is anything but a caravan' (although in camera directions it was referred to as 'Caravan'). For the scenes of the two Tegans together, the script directions referred to the newcomer as Tegan Two and the original as Tegan One. Directions for Part Two indicated that as more Tegans appeared, Tegans One and Two

Connections: Chiming in

► The Doctor plays a few bars of *Three Blind Mice* on the Kinda windchimes in the forest. The development of the words to this nursery rhyme are said to date back to 1609. It is possible that the original rhyme was written by musician Thomas Ravenscroft (1588-1635).



Left:
Karuna runs into the Total Survival Suit.



Connections: Chess moves

► The seated positions of the chess-playing Anatta and Anicca – encountered by Tegan in *The Wherever* – deliberately mirror those of Adric and Nyssa, who play draughts in an early scene of *Kinda*.



clung to each other in fright, then merged into one again, although the complexity of the video shot ruled this out. The script for Part Three specified that the prophecy observed by the Doctor and Todd at the end of the episode should be in monochrome, but with the Doctor and Todd in colour. The setting for this was described as 'The Beyond',

featuring Panna near the windchimes and a domestic digital clock on a small Doric plinth. The Kinda were seen stacking fruit, with the mound sent scurrying across the ground by a gust of wind. After the Trickster's performance, the other Kinda move forward to help him but were forced back and scattered by the wind. They huddled together in a group as the wind beat at them, toppling the plinths. Panna was seen standing on top of a plinth, with the Kinda clustered at the base. As the laugh of Aris-Dukkha (the Kinda possessed by the Mara) was heard, Panna's pillar collapsed. The final pillar featured an

Below:

Making music – the windchimes are prepared.



old-fashioned double bell alarm clock ringing 12 o'clock – as in the programme.

When Tegan and Aris were possessed by the Mara, they were referred to in the script as Tegan (Dukkha), Tegan-Dukkha and Aris (Dukkha) or Aris-Dukkha. Bailey's script indicated that when Dukkha entered a person, there were three physical changes: '1) The snake design is seen on their arm; 2) The character physically ages, developing heavy bags under the eyes and 3) Their voice is affected, taking on a gruffer, heavier texture. A Mara takes a joyful pleasure in causing discomfort and pain. When they laugh, which is frequently, there is never any joy in it.'

In the script for Part Four, as the Trickster looked down with exaggerated sadness at the broken doll, he repeated the trick of passing his hand across his face, transforming his expression into one of neutrality. As the Trickster mocked Adric's use of the TSS later in the episode, the Kinda women and children laughed as he plays 'tag' with it.

The Director

Having previously directed *Full Circle* [1980 – see Volume 32] and *Logopolis* [1981 – see Volume 33] for the 1980/1 series, the services of Peter Grimwade were engaged once again to helm this studio-bound story. Joining him was set designer Malcolm Thornton, make-up artist Suzan Broad, costume designer Barbara Kidd and visual effects designer Peter Logan. Thornton had made his début on the show with Grimwade's *Logopolis* a few months earlier, while Logan had handled several serials since *The Sun Makers* [1977 – see Volume 27]. Barbara Kidd had first worked on *Doctor Who* with *Frontier in Space* [1973 – see Volume 19]. *Kinda* would prove to



'MARY MORRIS HAD
DRIVEN ACROSS EUROPE IN
A WRECKED LAND ROVER
TO APPEAR IN THE SERIAL.'



Above:
Scientist to
scientist...

be her last work on the series for almost 30 years. The serial was Broad's *Doctor Who* début.

Connections: Old proverbs

► "An apple a day keeps the..." begins the Doctor, a broken off quote of the proverb, "An apple a day keeps the Doctor away." This saying may have had its origins in a print edition of the publication *Notes and Queries* in 1866, where the phrase "Eat an apple on going to bed, And you'll keep the doctor from earning his bread,"

is cited as a proverb originating in Pembrokeshire.



Aside from the opening and closing title sequences on 35mm film, the whole of *Kinda* would be made in the studios of BBC Television Centre with no filming or Outside Broadcast location recording.

The Drama Early Warning Synopsis for *Kinda* was issued on Friday 19 June, listing the guest stars as Richard Todd, Nerys Hughes and Mary Morris. Richard Todd had a long film and stage career behind him, including *The Dam Busters*. Morris was an actor in her late 60s with over 50 years' acting experience in films such as *Pimpernel Smith*,

The Thief of Baghdad and *High Treason* and television series such as *A for Andromeda*. In 1967 she was also among the roster of Number 2s in ITC's *The Prisoner*. At the time, she lived in Switzerland in a mountain home she had built herself, and had driven across Europe in a wrecked Land Rover to appear in the serial.

The singer Marti Webb, who had enjoyed chart success with *Take That Look Off Your Face* in February 1980, was first cast in the role of Todd around the start of June 1981; however, the part was finally given to Hughes, with whom John Nathan-Turner had worked on *How Green Was My Valley* in 1975/6, by which time, she was already well known for the BBC sitcom *The Liver Birds*. Intended for broadcast as the third story, *Kinda* was recorded third in the 1982 series after *Four to Doomsday* and *The Visitation* (the latter being broadcast fourth). Between completion of *The Visitation* and rehearsals starting on *Kinda*, there was a

six-week break in production to allow the series' new star, Peter Davison, to record the second series of his BBC sitcom *Sink or Swim*, which was transmitted in October/November 1981.

The Sun broke the news on Saturday 27 June that *Doctor Who* would be losing its traditional Saturday slot and moving to a twice-weekly early evening weekday transmission. As a result, the 1982 series would be held back for January transmission instead of making its début as part of the BBC's autumn season in August/September 1981. Shaun Sutton, head of drama, stated that it was time for a change and that *Doctor Who* might fare better in a new format, no doubt prompted in part by the disappointing ratings that the previous series had received on Saturdays against *Buck Rogers in the 25th Century*.

Future fame

Several of the cast of *Kinda* went on to fame in other television shows. Aris was played by Adrian Mills, a newcomer to television who would later become a presenter of *That's Life*. Lee Cornes, cast as the Trickster, would later appear in comedies such as *The Young Ones* before gaining a regular role in *Grange Hill*. Veteran performer Anna Wing, playing Anatta, was to feature as Lou Beale in *EastEnders* a few years later, while Jeffrey Stewart, playing Dukkha, joined *The Bill* as PC Reg Hollis. *The Bill* would also feature Simon Rouse, who took the central role of Hindle having impressed Grimwade in some fringe theatre performances.

The readthrough for *Kinda* took place on Saturday 18 July. Peter Davison was still involved in production of *Sink or Swim* during late July, and would record two episodes during rehearsals for *Doctor Who* on Sundays 19 and 26 July; during

this time Davison was scheduled to work on the sitcom in the mornings and *Kinda* in the afternoons. The cast noted with amusement the young Matthew Waterhouse giving veteran actor Richard Todd some tips on how to act on television with regards the camera positions (something which Waterhouse later claimed had been meant in a fun, ironic manner); Todd felt he should play Sanders, a character inspired by the film *Sanders of the River*, for laughs.

Peter Davison was intrigued by *Kinda* offering a different type of story to *Doctor Who*, but after the readthrough commented to Christopher Bailey: "I've no idea what this is about." Janet Fielding was delighted with the scripts as they offered her something different to do with the character of Tegan. Director Peter Grimwade toned down some of the more sexual elements of Janet Fielding's performance as the possessed Tegan, along with some of the more adult themes of Bailey's scripts, such as the phallic undertones of the Mara's snake-like manifestation. ■

Below:
"50 years in the business, boy... I don't really need lessons."



KINDA

Production

'THE FOREST SET WAS
CREATED CHEAPLY USING
SHRUBS AND PLANTS FROM
GARDEN CENTRES.'

Studio work began on Wednesday 29 July in Studio TC8 at BBC Television Centre, with the first three-day studio session running to Friday 31. Recording was scheduled to take place between 7.30pm and 10pm each evening, with an additional session between 2.30pm and 5.15pm on the second and third days of each block.

Sarah Sutton was not required at all, and Janet Fielding was only needed for the final day of the first block. All the action was designed to centre around events inside the expedition dome, with some of the material set in the black void of the *Wherever* for Part One also to be recorded.

Inside the dome

Recording began with the scenes set in the dome's guardroom in which the Doctor's party was imprisoned by Hindle in Parts Two and Three. All the dome sets were constructed to look as if they had been shipped to the planet and assembled in sections, with stencilled codes on the wall panels showing the links (eg 28 and 28a). Some stock computer bank props from previous serials were used. Hindle and Adric's faces appeared on a small monochrome monitor screen (referred to as the 'Television Eye') fed by a camera from the central room set. Waterhouse performed a few basic sleight of hand tricks with a coin (referring back to Adric's original character definition as resembling the Artful Dodger from *Oliver Twist*). The camera was defocussed on shots of Davison and Hughes at the start of Part Three to depict their experience of opening the box. At the same time, static was relayed to the Television Eye screen.

On Thursday 30, there were heated debates on the studio floor about Hindle's

Connections: Time Lord's best friend

► "Intentions unknown, hypothesis unfriendly. As K9 would say." This line of dialogue from the Doctor is another reference to the past and the Fourth Doctor's robot dog computer K9. The popular character first appeared in *The Invisible Enemy* [1977 – see Volume 27] before leaving with Romana at the close of *Warriors' Gate* [1981 – see Volume 33].



motivation in Part Four; actor Simon Rouse was unsure if the insane Hindle was worried about just his own well-being, or if he was concerned for the others, too.

With all the material in the guardroom completed, recording switched to all the scenes set in the central room. The first scenes taped were those in Part Two which required a picture of the cage in the guardroom to appear on the main screen (a blue Colour Separation Overlay [CSO] flat into which other images could be fed) or on a green-tinted monochrome monitor set into one of the

control desks. With these three scenes recorded, the rest of the material set in this room for all four episodes was recorded in sequence.

The establishing shot of the dome was a model shot. The view of the forest seen on the screen inside the dome in Parts

One and Two was a stock colour caption slide from Barnaby's Picture Library, photographed by Keith N Radford. In Part Two, this was shown dissolving into an interference pattern on the main screen, with something similar used at the start of Part Three on the guardroom screen as the box is opened. When Hindle opened the box in Part Four, a similar defocussing effect was used on Rouse's face.

Several scenes for Part One were then recorded in Todd's room (a redressed version of the guardroom set). A small section of the jungle set was built outside the windows. Recording in the dome sets concluded with the remaining scenes set in the airlock (which also housed the TSS) and in the surrounding corridor which contained another large window looking out onto a small section of jungle. Fielding joined Davison and Waterhouse for a couple of brief scenes set in the airlock during Part Four.

Red-stained teeth and lips

The final sequences to be recorded in the first block were set in the Wherever. The sound was echoed in post production and the lighting was carefully arranged to shine harshly from one side, creating a near black-and-white effect to the picture. The Maran characters were made up to have pale faces, dark sunken eyes and dark lips. Teeth and gums were treated with a red staining agent. A transfer of a snake was added to the bare right arms of each actor. Not all of the scenes with the chess players were used in the final edits of Part One. Some of the void sequences were not taped due to lack of time, and so Grimwade instead concentrated on the shots of Tegan seeing the chess players and her initial meeting with Dukkha. Originally, a



Below:
What's in
the box?



plant-like creature appeared in one of Tegan's dreams early on. Visual effects had designed and started to make the creature when the dream sequences were shortened, and the prop was abandoned at considerable expense.

Rehearsals resumed at Acton on Saturday 1 August, the same weekend that the *Doctor Who* Appreciation Society staged Pantopticon IV at Queen Mary College in London. In attendance on Sunday 2 August were Matthew Waterhouse, Janet Fielding, Sarah Sutton, John Nathan-Turner, Peter Grimwade, Eric Saward, production secretary Jane Judge and production associate Angela Smith

The second studio session for *Kinda* took place in TC8 from Wednesday 12 to Friday 14 August, concentrating on all the scenes set outside the dome in the forests of Deva Loka. One of the young *Kinda* extras for these sequences was Jonathan Miller, who later found considerable fame as Jonny Lee Miller. However, the first material to be recorded in the block was the sequence set in the Wherever in Part Two in which Dukkha persuaded Tegan to

loan him her form. CSO was used to place a rubber snake wriggling across Dukkha and Tegan's linked arms (and later Tegan and Aris' arms).

Thornton's forest set was created cheaply by using shrubs, plants and trees from garden centres, and dressing the set from bags full of leaves; some elements had been borrowed from the BBC Shakespeare production of *A Midsummer Night's Dream* which had been recorded shortly beforehand. Several scenes also had a low-level mist of dry ice to hide any studio imperfections. There were problems with the forest set – notably shots of the bare studio floor and camera cables, some of which remained in the finished programme – which took up valuable studio time to solve, resulting in some of the more complex shots being cut. Most of the abandoned shots involved visual effects, leading Peter Logan to request that extra studio time be given in future to

Above:
Hindle talks
Adric in to
taking his side.

Connections: Abiding quote

► Hindle's dialogue

"Change and decay in all around I see," is a direct quote from the hymn *Abide with Me*, written by Henry Francis Lyte (1793-1847). Lyte set his poem to music while he lay dying from tuberculosis.





Above:
Taking a stroll
through
the jungle...

this aspect of production. Recording was further delayed on this day by 10 minutes due to a videotape breakdown, while tempers flared between Grimwade and a member of his production team regarding the state of the forest set.

The first forest scenes to be recorded were the early sequences set at the windchimes in Part One, up to the zoom-in on Tegan's eye. A star filter was used on two of the cameras to show Tegan's slightly dreamy view of the forest in her trance-like state for Part One.

Shimmering lights reflected from the chimes were superimposed over Fielding's face for these shots.

Scenes of the Doctor and Adric discovering the TSS in a clearing and being herded along were recorded next. Only used as a dormant prop in the first block, the TSS was a large visual effects creation big enough for an operator concealed in its rear wall to move the machine and operate its

side pistons and other devices. During the recording of these scenes, Fielding was made up as Tegan-Dukkha for her possessed scenes at the windchimes for Part Two. For these scenes, Fielding toned down Tegan's exaggerated Australian accent and used deeper, more sensual tones. Her make-up was returned to normal while Adrian Mills was made up into Aris-Dukkha during the recording of the next scene: the Doctor and Adric arriving at the dome in Part One. The view of the dome seen by the Doctor and Adric in Part One was again a model shot. The remaining windchimes scenes for Parts Two, Three and Four were next to be completed, followed by a scene on a forest path for Part Four as Tegan tells the Doctor, Todd and Karuna about her dream.

Wherever scenes

The remaining Wherever scenes were recorded at the end of the first studio day. For the scenes of Tegan talking to herself, Fielding pre-recorded the dialogue for one of her selves and played out the scene in the blackness against the tape, hearing the dialogue played back to her through a hidden earpiece. With one half of the conversation completed, the actress then changed positions and performed the remainder of the scene with the soundtrack of the previous take played back to her. Split-screen was used to place the two Tegans face-to-face, the black background eliminating line-up problems.

The next day in studio began with the recording of the windchimes scenes for Part One in which the Kinda tribe left offerings at Tegan's feet. The Kinda were dressed in costumes inspired by Native South Americans, with the men in loincloths and the women wearing yellow

Connections: [Mis] quoting The Bard

► Prior to meeting Panna, the Doctor says, "Such stuff as dreams are made of." This is a shortened quote from William Shakespeare's 1611 play *The Tempest*. The line in question is

actually: "We are such stuff as dreams are made of."



tabards. Four children were hired, and were generally only allowed to perform in the afternoon. Sarah Sutton recorded her only two scenes for the serial in the forest clearing where the TARDIS had landed. Richard Todd suggested that he should undo his tunic in his final scene to show that Sanders was now at peace with himself. At the producer's run, Nathan-Turner had vetoed the final scene, which showed Sanders and Hindle walking arm-in-arm through the forest holding a flower, on the grounds that it was too camp.

Recording continued with the sequences set in a clearing in the forest for Part Three. These scenes saw the Doctor and Todd initially lost, then encountering the Kinda tribe and the Trickster. The studio floor became visible while the tumbling act performed by the Trickster in Part Three was being shot. Several delays

occurred when time had to be allocated to sweep leaves back into position on the jungle sets. As time started to run out, Grimwade abandoned camera rehearsals and told the actors simply to get to their marks and go for a take. The Kinda mask was required to break when stamped on in the script, but the visual effects assistant responsible for its construction had used very thick plaster that refused to shatter, much to the director's consternation. Recording over-ran by 11 minutes in total.

The scenes leading up to and depicting the Kinda attack on the dome in Part Four were recorded next. The TSS fired flash charges from the weapons mounted

Connections: Sonic death

► Although it would be destroyed in the following story, *The Visitation* [1982 - see Volume 35], as *Kinda* was made after that story in production order, the studio sessions for *Kinda* marked the last time Peter Davison would use the sonic screwdriver prop.



Below:

The Doctor plucks up the courage to ask Aris where he got the tattoo.



Connections: Dark heart

► The character of Hindle holds parallels with the character of Kurtz, played by Marlon Brando in the film *Apocalypse Now* (1979), itself an adaptation of Joseph Conrad's 1899 serial novel *Heart of Darkness*. In *Apocalypse Now*, Brando portrays a rogue US army colonel. In the original book, Kurtz, like Hindle, goes insane while running a colonial jungle station, using the local tribespeople as soldiers.



on its sides. A similar flash charge was built into Aris' wooden imitation TSS frame to detonate on cue as a simulated hit. Further scenes set on a forest path had Karuna leading the Doctor and Todd to see Panna in Part Three. This was then followed by two scenes of the injured Aris in the forest for Part Four, leading up to the climactic defeat of the Mara.

The circle of eight mirrors were lightweight constructions using Mirrorlon. A tower camera provided shots looking down over the top of the circle. Grimwade's main problem was keeping the

camera reflections out of shot on the many mirrored surfaces.

Rubber snake prop

Originally planned as an electronic effect, the Mara was eventually achieved by means of a snake prop large enough to contain actor Stephen Calcutt, who manipulated the costume and operated its jaw mechanism. This was constructed by the Stephen Greenfield Association and suspended from the lighting gantry on wires – these being hidden in post-production with video effects. In earlier shots, a small prop rubber snake was manipulated by Adrian Mills, followed by CSO shots of a larger Maran snake writhing and growing and then shots of Mills with a larger snake prop. “The snake for *Kinda* was not going to be ready until the studio day... the first time we saw it on camera was when we camera rehearsed it for the actual



recording, so there was no time to change it,” recalled Nathan-Turner in the fanzine *Cygnus Alpha*. “I’d have liked to have toned down the colours and made it look less like a pantomime snake.”

Recording on the final studio day was very hectic with a number of complex sequences to fit in. Two more scenes set at the exterior of the dome were taped: Aris approaching the dome in Part One and the Doctor and Todd leaving in Part Three. The next scenes to be taped were set in the glade where Karuna and Panna wait for Sanders, with all of Mary Morris' scenes recorded on this final day. The sequence at the start of Part Two where Karuna ‘reads’ Aris’ thoughts for Panna was originally planned as a fade between Adrian Mills and Sarah Prince. As Sanders opens the box, Richard Todd’s image was defocussed to emphasise the traumatic experience. During recording of the next scene in the forest for the start of Part Four, Davison slipped on a piece of loose artificial grass


Left:

"Did you really build your own house?"

an hourglass, a sundial, a candle and an alarm clock.

The final recording was made on the set of Panna's cave for Parts Three and Four. Publicity photographs were taken of Peter Davison, Mary Morris and Nerys Hughes during rehearsals.

A wave machine was used to generate the bizarre swirling patterns (of red and green blobs on a black background) seen outside the cave as the forest dissolved away, and a roll-back-and-mix effect was used to show the Doctor and Todd disappearing. During this effect, Mary Morris moved her arm, but the lack of time meant that a retake was impossible (Morris' only appearances in Part Four were in the reprise and as the deceased Panna). Another cross-fade was used for the Doctor and Todd appearing again after the prophecy. In order to record all of the essential material, an expensive 13-minute over-run occurred on this final studio day. This recording was attended by John Tulloch and Manuel Alvarado, two arts lecturers in television and mass communications who were writing a textbook studying the many themes and styles in the series, entitled *Doctor Who: The Unfolding Text*.

With recording complete, Peter Davison and his wife Sandra Dickinson joined John Nathan-Turner for a trip to Tulsa, Oklahoma where they attended the final day of the Panopticon West convention at the Camelot Hotel on Sunday 16 August. ■

as the Doctor talks to Todd and Panna/Karuna, but the shot was retained due to the tight schedule.

The final evening session was devoted to the complex shots that formed Panna's prophecy of the Mara in the Beyond for the end of Part Three. A shot of Panna superimposed over a crumbling pillar had been carefully set up by Logan, but Grimwade's team ran out of studio time to record it. Dry ice was used in the nightmare sequence, which was processed using a degraded video effect to emphasise the primary colours. The clocks used included a metronome, a digital clock,

PRODUCTION

Wed 29 Jul 81 Television Centre
Studio 8 (Guardroom; Dome Central Room)

Thu 30 Jul 81 Television Centre
Studio 8 (Dome Central Room)

Fri 31 Jul 81 Television Centre Studio 8
(Todd's Room; Airlock; Corridor;

The Wherever)

Wed 12 Aug 81 Television Centre
Studio 8 (The Wherever; The
Windchimes; A Clearing; Forest
Outside Dome; A Path)

Thu 13 Aug 81 Television Centre Studio
8 (The Windchimes; Small Clearing; A Path;

Forest Outside Dome)

Fri 14 Aug 81 Television Centre
Studio 8 (Forest Outside Dome;
A Glade; Forest; The Beyond;
Panna's Cave)

Wed 11 Nov 81 Television Centre
Studio 8 (Airlock [remount])

Post-production

The gallery-only day for video effects took place in TC6 on Thursday 20 August. The serial was then edited between Saturday 22 and Monday 31 August, and dubbed on Saturday 5, Thursday 17, Friday 25 September. Further gallery only work on the serial to add effects (which did not require any of the cast) was made in TC8 from 2.30pm to 6.30pm on the afternoon of Tuesday 8 September 1981, during which time the opening and closing credits for all four episodes of this serial and *Castrovalva* were taped. More gallery

work was then performed in TC6 on Saturday 19 September.

The Quantel graphics system was used for the zoom into Tegan's eye in Parts One and Two and also for the shot in Part One of the chess players receding into the distance. For the shot of 10 Tegans, the output of two cameras was replicated by electronic effects expert Dave Chapman to give two groups of five identical Tegans. At the end of this sequence, Chapman slid the images of the final two Tegans together to merge as one again.

The gallery-only day also covered the scene in Part Two where Tegan and

Below:
"Hands in
the air!"



Dukkha vanish. The script had indicated that they both disappeared entirely at this point, and a locked-off camera vanish with recording break was originally planned. Instead, a ghostly white video outline was generated against the black void. Video effects were used to blur the dying Mara, which vanished in a blaze of pink light, and an orange video effect was used on the defocussing close-up shots of people who open the box of Jhana. This also featured in the visions seen by the Doctor and Todd at the start of Part Three.

Cut material

Some of the episodes over-ran by several minutes, and Parts One and Two had to be restructured in editing with both cuts and scene re-ordering. Originally in Part One, after Sanders sent Hindle to tidy himself up, he became aware that Todd was watching him disapprovingly. The scene of Sanders exercising ran longer, with Sanders speculating on the missing members of his team, and ended with Hindle returning (now smartened up) to ask what Sanders' next move "as Com Ex" will be. A brief scene in which the TSS herded the Doctor and Adric towards the dome was removed; as the duo tried to escape into the bushes, the machine fires two beams at them, forcing them to return. Some of material was cut as they arrived at the dome, showing the pair on the scanner screen and a hand operating the external drawbridge hatch to the airlock. There was also further material with Tegan talking to Dukkha.

Part Two also had minor cuts. A scene towards the start of the episode, showing Aris watching Karuna and Panna waiting for the TSS, was removed and re-edited with sound from a subsequent scene as Karuna comments on Sanders. Some



dialogue between Adric and Hindle as the former watched the scanner was trimmed, as was the start of the scene in which Dukkha confronted the two Tegans. The start of the scene in which Hindle had Adric punished was cut, along with shots showing the possessed Tegan racing around the windchimes and then climbing a tree with a bag of apples from the Kinda tribute. The return of Sanders to the control room was cut, with the pacified base commander explaining how his legs were tired and that he was not as young as he was. There were other various timing edits made in the closing sequences in the cage. Second edits of Parts One and Two were prepared for transmission, along with the first edit of Part Three. Part Four, however, required extra material to bring it up to length.

During production, discussions between Bailey and Saward concerning a

Above:

"My parents went to Deva Loka and all I got was this lousy box."

Connections: Bill for the extra

► Among the extras playing the Kinda tribe is Graham Cole, who played the Melkur in *The Keeper of Traken* [1981 - see Volume 33]. Cole would go on to star in ITV police drama *The Bill* as PC Tony Stamp, regularly appearing with fellow *Kinda* actors Simon Rouse and Jeffrey Stewart.



KINDA



Above:
Girl power –
Karuna and
Panna stick
together.

sequel to *Kinda* had begun. The writer was commissioned on Monday 28 September and delivered a scene breakdown for *Snakedance* [1983 – see Volume 36] on Monday 19 October. Prior to this on Wednesday 30 September, because of the under-run on Part Four of *Kinda*, Saward asked Bailey to provide approximately four minutes of extra material featuring the regular cast only. This was delivered on Monday 26 October.

Two additional scenes were recorded for Part Four using the regular cast and a partial reconstruction of the dome's airlock set. The first, running to 37 seconds, had Tegan and Adric talking about Hindle

Below:
Aris pops to the
garden centre.



detonating the bomb, and this continued in the longer two-minute 10-second scene in which they were joined by the Doctor who revealed that Hindle had been dealt with. These scenes were recorded first in the studio sessions for Grimwade's next story *Earthshock* [1982 – see Volume 35] taped in TC8 from 2.30pm on Tuesday 10 November. With these scenes completed, a third edit of Part Four was prepared for broadcast.

Sound of the windchimes

The incidental music score for *Kinda* was composed by Peter Howell of the BBC Radiophonic Workshop (who was assigned to the project in May) and ran to almost 40 minutes. The Mara's screeching theme was produced by sliding a violin bow down a cymbal, loading this onto a Fairlight computer synthesiser and modulating it into the music. The sound of the windchimes had been previously used by Howell in the title track of his 1978 album *Through a Glass Darkly*. When the *Kinda* communicated telepathically, a high-pitched whining note was included in the music and sound effects, produced by Howell running his finger around the rim of a wine glass. 

Publicity

» On Tuesday 2 February, the BBC Schools programme *The Music Arcade* contained a feature about Peter Howell's recording of the series theme tune at the Radiophonic Workshop; this had been recorded on Tuesday 24 November 1981.

» Peter Davison made the second of his two appearances in BBC2's *Call My Bluff* on Thursday 4 February, pre-recorded on Saturday 9 January.

Broadcast

» *Kinda* was transmitted on Monday and Tuesday evenings on BBC1 from Monday 1 to Tuesday 9 February, 1982. The ratings for the serial were comparable to those for the preceding *Four to Doomsday*.

» Competition on Mondays was generally from ITV's holiday programme *Wish You Were Here* and from the celebrity charades show *Give Us a Clue* on Tuesdays.

» The Friday 5 February edition of *Feedback* on Radio 4 saw Tom Vernon

relaying a series of complaints about the removal of *Doctor Who* from its Saturday slot, with comments from John Morrell, head of programme planning, that "the series needed a new lease of life." Joe Steeples of the *Daily Mail* blamed BBC director general Alasdair Milne for the slot change in the following morning's papers.

» In the summer of 1983, *Kinda* was a late addition to a repeat run of early Peter Davison serials in August, and was sandwiched out of sequence

Below:

Hindle relishing his power.





Left:
Sanders at
your service.

between *The Visitation* and *Black Orchid* for nightly transmissions from Monday 22 to Thursday 25 August. The repeats were transmitted against either local programmes on the ITV network or the popular Central soap opera *Crossroads*. Part Two of *Kinda* was also one of the *Fifth Doctor Selected Gems* shown at London's National Film Theatre on Sunday 30 October 1983 as part of a weekend tribute to *Doctor Who*; it then appeared on Saturday 17 December 1983 as part of the similar event *The TARDIS Comes to Tyneside*.

- » As well as being sold to the usual markets of Australia, New Zealand, Canada and the United States, the serial was also broadcast in the Netherlands as *De Kinda* in January 1986. In North America, the serial was also syndicated as a 90-minute

compilation television movie. UK Gold broadcast the serial in episodic form over June/July 1994, followed by a compilation transmission.

- » The serial exists at the BBC Film and Videotape archives on its original one-inch videotape, and is also retained by the National Film Archive as an example of a *Doctor Who* serial.
- » *Kinda* was shown in episodic form by the Horror Channel from November 2014.

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APP INDEX
Part One	Monday 1 February 1982	6.55pm - 7.20pm	BBC1	24'50	8.4M (78th)	-
Part Two	Tuesday 2 February 1982	7.05pm - 7.30pm	BBC1	24'58"	9.4M (45th)	-
Part Three	Monday 8 February 1982	6.55pm - 7.20pm	BBC1	24'17"	8.5M (67th)	-
Part Four	Tuesday 9 February 1982	7.05pm - 7.30pm	BBC1	24'28"	8.9M (56th)	-

No Audience Appreciation figures recorded

★ For this season, BBC Cymru decided to run *Heddiw* in place of *Doctor Who*. The transmissions for BBC Cymru differ as follows:

Part One	Monday 1 February 1982	7.45pm - 8.10pm
Part Two	Wednesday 3 February 1982	7.45pm - 8.10pm
Part Three	Monday 8 February 1982	7.45pm - 8.10pm
Part Four	Wednesday 10 February 1982	7.45pm - 8.10pm

REPEAT TRANSMISSION

Part One	Monday 22 August 1983	6.25pm - 6.50pm	BBC1	24'50	4.2M (96th)	59%
Part Two	Tuesday 23 August 1983	6.25pm - 6.50pm	BBC1	24'58"	4.3M (91st)	59%
Part Three	Wednesday 24 August 1983	6.35pm - 7.00pm	BBC1	24'17"	3.9M (103rd)	71%
Part Four	Thursday 25 August 1983	6.30pm - 6.55pm	BBC1	24'28"	5.0M (70th)	58%

Merchandise

Right:

Colin Howard's cover for the DVD release.

Below:

Novelisation book covers – photographic, and the reprint from artist Alister Pearson.

The first book to cover *Kinda* was Tulloch and Alvarado's *Doctor Who: The Unfolding Text*, published by Macmillan Press in both hardback and paperback in November 1983.

Doctor Who: Kinda was novelised by Terrance Dicks and published in hardback by WH Allen in December 1983. A Target paperback edition followed in March 1984 as Number 84 in the range. This story, along with *Snakedance*, *Arc of Infinity* and *Warriors of the Deep*, was part of the *Fifth Doctor Who Gift Set*, published by WH Allen in 1984. It was reissued by Target with an artwork cover by Alister Pearson in February 1992.

An abridged version of the novelisation of *Kinda*, read by Peter Davison, was released as an audiobook on cassette by BBC Worldwide in

August 1997. This was also included as part of the *Doctor Who Tales from the TARDIS: Volume One* BBC Audiobook collection in July 2004. The CDs contained music from the original TV stories, as well as content for PC and Mac users.

Doctor Who: The Music was released on cassette by BBC Records in February 1983. This collection of incidental music and sound effects included the track *TSS Machine Attacked* from *Kinda*. The same band also turned up on the second of two *Doctor Who* picture discs for the American market in 1985 and on Silva Screen's CD *Doctor Who: Earthshock* in late 1992. *TSS Machine Attacked* also featured on *Doctor Who: The TARDIS Edition* from Silva Screen in November 2014.

In October 1994, *Kinda* was released on VHS by BBC Video. It was later released by 2|entertain on DVD in March 2011 in a box set entitled *Mara Tales*, also featuring *Snakedance*. It included the following extras:

- ▶ **Commentary** with actors Peter Davison, Janet Fielding, Matthew Waterhouse and Nerys Hughes
- ▶ **Dream Time** – cast and crew look at the



making of the story. With Janet Fielding, Nerys Hughes, Simon Rouse and Adrian Mills, Peter Grimwade, writer Christopher Bailey, script editors Christopher H. Bidmead, Eric Saward and Antony Root, designer Malcolm Thornton, and *Dalek* [2005 – see Volume 49] writer Robert Shearman

» **Peter Grimwade – Directing with Attitude**

– a look at the *Doctor Who* career of Peter Grimwade. With Peter Grimwade, actors Janet Fielding and Nerys Hughes, writer Christopher Bailey, script editor Eric Saward, production assistant Margot Hayhoe, designer Malcolm Thornton, production secretary Jane Judge, script consultant Ian Levine, and Target Books editor Nigel Robinson. Presented by Mark Strickson

» **Deleted and extended scenes** – a collection of deleted sequences taken from timecoded domestic videotape copies of the story's early edits

» **Optional CGI effects sequence** – option to view Part Four with the original giant puppet snake replaced by a CGI snake

» **CGI effects comparison** – a side-by-side comparison of the original puppet and new CGI snake shots

» **Trails and continuity** – Trails and continuity announcements from the story's transmission

» **Photo gallery** – production, design and publicity photos from the story

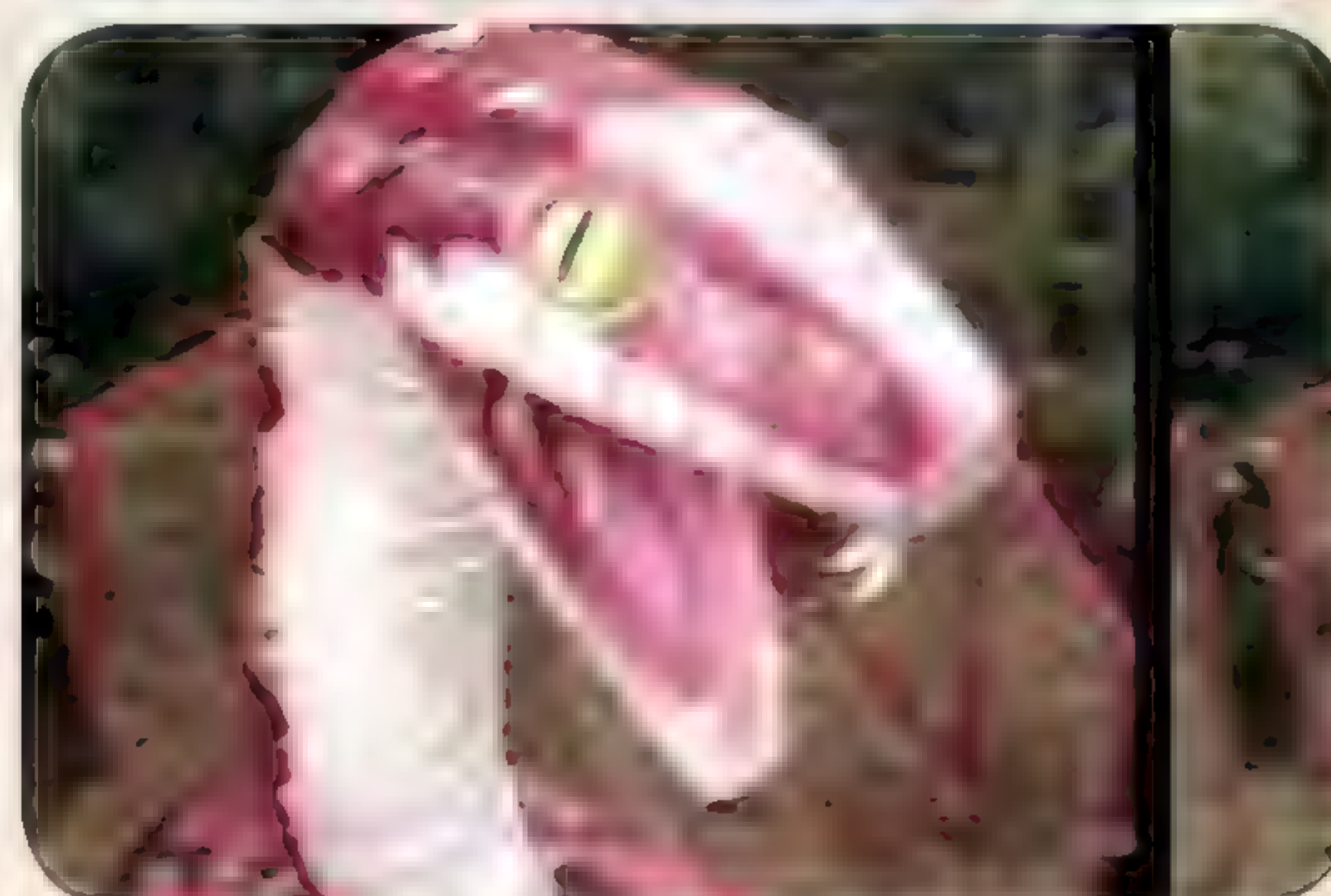
» **Isolated music**


Kinda was also released on GE Fabbri's *Doctor Who* DVD Files #93 in July 2012.

A *Kinda* cover was issued by The Stamp Centre in 2008. There were a limited number of copies available signed by Nerys Hughes. ■



Below left: Clayton Hickman's cover for the DVD release, and a selection of the extras, including the replacement CGI snake (bottom).





'THERE WERE A SERIES OF COMPLAINTS
ABOUT THE REMOVAL OF DOCTOR WHO
FROM ITS SATURDAY SLOT.'

Cast and credits

CAST

Peter Davison The Doctor
Janet Fielding Tegan
Matthew Waterhouse Adric
Sarah Sutton Nyssa [1,4]
 with
Richard Todd Sanders
Nerys Hughes Todd
Simon Rouse Hindle
Panna Mary Morris [2-4]
Anna Wing Anatta [1]
Roger Milner Anicca [1]
Jeffrey Stewart Dukkha [1-2]
Adrian Mills Aris
Sarah Prince Karuna [2-4]

ENTRAS

Camilla Lawrence, Kiki Lawrence, Jonathan Miller, Alistair Wilkins Kinda Children
Adrienne Lawrence, Tobina Mahon Brown, Ray Hatfield, Ann Lee, Stephen Whyment, Timothy Oldroyd, Robert Appelly, Gail Griffin, David Cole, Richard Reed, Charlie Gray, Chris Bradshaw, Harry Payne, Jerry Judge, Glyn Murphy, Laurence Ferdinand, Rosalind Kendal, Ian Ellis, Graham Cole, Paul Heasman, Paul Baden, Jonathan Evans Kinda
Michael Mungarven, Barney Lawrence Kinda Hostages
Stephen Calcutt Mara Operator

CREDITS

Written by Christopher Bailey
 Incidental Music: Peter Howell
 Special Sound: Dick Mills
 Production Manager: Ann Faggetter
 Production Associate: Angela Smith
 Production Assistant: Rosemary Parsons
 [uncredited: Sue Plumb]
 Assistant Floor Manager: Val McCrimmon
 Visual Effects Designer: Peter Logan
 Video Effects: Dave Chapman
 Technical Manager: David Hare
 Senior Cameraman: Alec Wheal
 Vision Mixer: James Gould
 [uncredited: Carol Johnson]
 Videotape Editor: Steve Murray
 Lighting: Mike Jefferies
 Sound: Alan Machin
 Costume Designer: Barbara Kidd
 Make Up Artist: Suzan Broad
 Script Editor: Eric Seward
 Title Sequence: Sid Sutton
 Designer: Malcolm Thornton
 Producer: John Nathan-Turner
 Director: Peter Grimwade
 BBC © 1981

UNCREDITED CREW FOR PART FOUR SCENES REMOUNTED DURING PRODUCTION ON EARTHSHOCK

Production Managers: Geoffrey Manton,
 Elinor Carruthers
 Production Assistant: Jane Ashford
 Assistant Floor Manager: Nicholas Laughland
 Technical Manager: Alan Jeffery
 Lighting: Fred Wright
 Costume Designer: Dinah Collin
 Make-Up Artist: Joan Stribling
 Designer: Bernard Lloyd-Jones

Profile

ERIC SAWARD

Script Editor

Eric A Saward was born 9 December 1944 in Abingdon, Berkshire. Leaving grammar school at 18, he briefly became an estate agent before spending 18 months working in an oil refinery in Holland as a cost-checker. While working abroad he was inspired listening to BBC radio plays broadcast from home.

On returning to England he worked as a proofreader and in bookshop Hatchards in Piccadilly, later becoming assistant manager at radical political London bookshop Collets Books.

He then worked as an English teacher, writing in his spare time. Dissatisfied with attempts at a novel and short stories, Saward sent a radio script to the BBC. Eventually his thriller *The Fall and Fall of David Moore* was broadcast on 20 September 1972 on Radio 4.

Below:

The Doctor and Richard Mace in *The Visitation*, Saward's first script for *Doctor Who*.



By 1974 Saward had given up teaching to concentrate on writing. He supplemented his income working mornings and evenings as a self-taught stage electrician at the Phoenix and Shaftesbury Theatres.

Soon he had two radio plays airing most years, almost all produced by BBC Birmingham's Roger Pine. His biggest successes featured Victorian thespian detective Richard Mace: *The Assassin*, aired 1 June 1974, was followed by *Pegasus* or *How Richard Mace Became Involved in The Case of the Man Who Died in Fish Alley* (1975) and *The Nemesis Machine* (1976).

Other BBC radio work comprised *Circumstantial Evidence* (1975); a science-fiction-tinged tale of future traffic jams *A Small Monet* (1976); spy story *Dog Tooth* (1977); *The Offer* (1978); crime drama *The Investigation of a Murder* (1979); *The Defector* (1979); *The Gene Factor* (1979); and Special Branch drama *Switchback* (1980). His work was also translated for German radio.

When *Doctor Who* script editor Christopher H Bidmead canvassed the editor of BBC Radio's *Saturday Night Theatre* for suitable writers, Saward's name was among those suggested. His subsequent storyline *Invasion of the Plague Men* was initially rejected by producer John Nathan-Turner but, with Bidmead's persistence, was formally commissioned in January 1981 and made as *The Visitation* [1982 – see Volume 35]. It featured a revised take on his Richard Mace character.

By early 1981 Antony Root was temporary *Doctor Who* script editor but when he took a three-month post on *Juliet Bravo*, Saward succeeded him on *Doctor Who* from mid-April 1981, overseeing the completion of *Kinda*. When Root went on to *The Chinese Detective*, Saward's initial three-month contract was extended and he remained in post for over five years.



With BBC script editors then strongly discouraged from writing on their own series, Saward would try to write freelance during his holidays. Saward's scripts *Earthshock* [1982 – see Volume 35], *Resurrection of the Daleks* [1984 – see Volume 39] and *Revelation of the Daleks* [1985 – see Volume 41] all displayed a cynical, almost nihilistic humour and featured high body counts.

The authorship of *Attack of the Cybermen* [1985 – see Volume 40] was much disputed. Credited to one 'Paula Moore', this was really Saward's ex-girlfriend Paula Woolsey. In 2004 Saward admitted he wrote it, from a few pages of ideas by Ian Levine, but was avoiding wrangles over a script editor writing on his own show. Saward claimed he commissioned Woolsey, but wrote the script himself.

When *Doctor Who* was put on hiatus in 1985, a whole series' worth of scripts Saward had developed were dropped. During the hiatus he wrote *Doctor Who* radio serial *Slipback*, broadcast on Radio 4 in July 1985.

Feeling burnt out making the 14 episodes of *The Trial of a Time Lord* [1986 – see Volume 42], Saward quit mid-

series. When Robert Holmes died before completing the series' concluding episodes, Saward finished Part Thirteen and wrote Part Fourteen to Holmes' outline. Nathan-Turner disapproved of its cliffhanger ending, so Saward withdrew his script then subsequently gave an incendiary interview to science-fiction magazine *Starburst*, trashing his producer's skewed sense of priorities and the casting of Colin Baker.

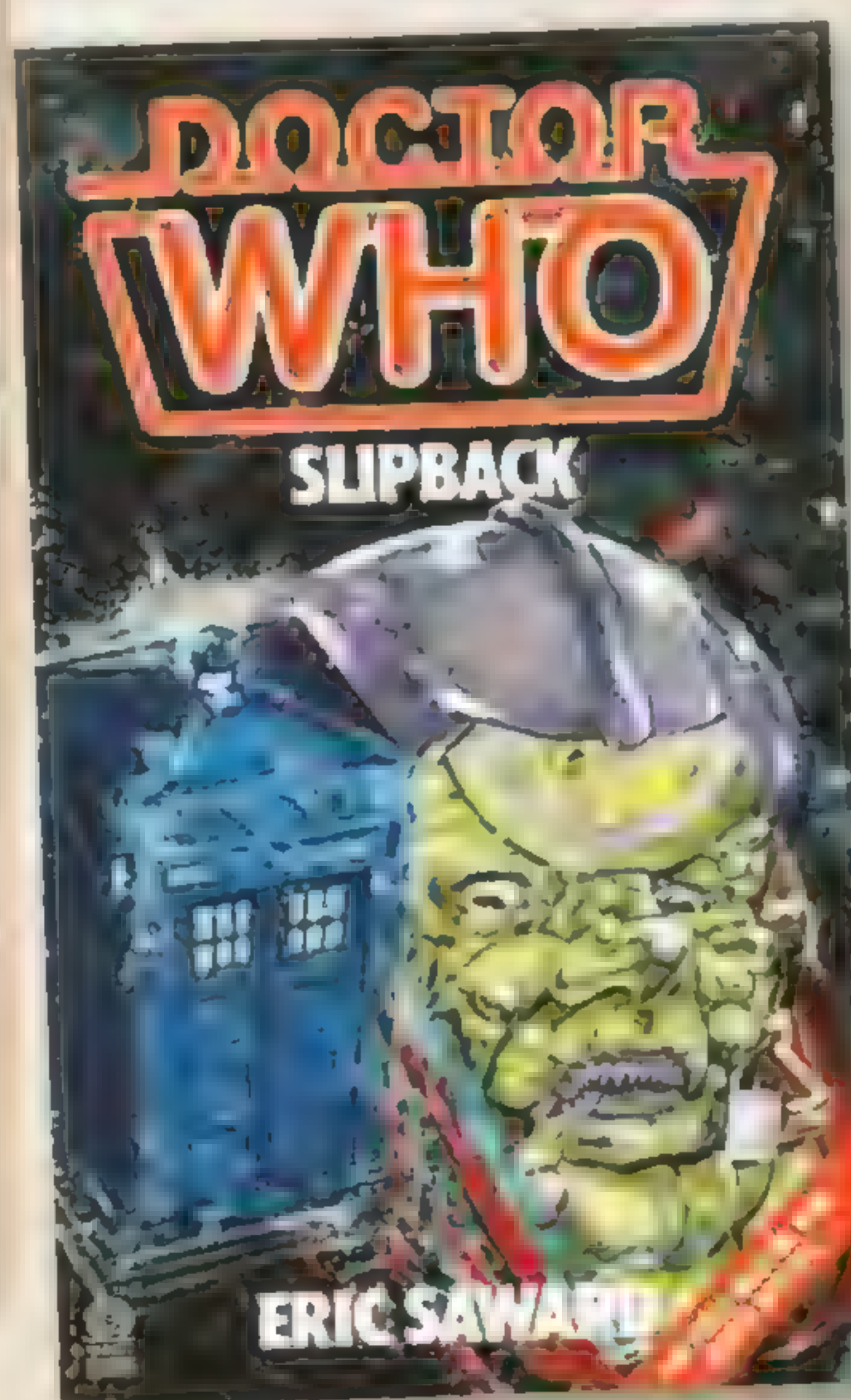
Saward's other *Doctor Who* credits included short story *Birth of a Renegade* in the 1983 *Radio Times* special and novelisations of *The Visitation*, *The Twin Dilemma*, *Attack of the Cybermen* and *Slipback*, although terms were never agreed for his Dalek stories. He also wrote the skit *A Fix With Sontarans* (1985) for *Jim'll Fix It*.

Later he scripted linking narrations for 1993 audio releases of *The Power of the Daleks* and *Fury from the Deep*. In 2004 he provided Sixth Doctor short story *CHAOS* to the *Short Trips* collection *Past Tense*.

He continues to write freelance, mostly crime thrillers for the German, Norwegian and Icelandic radio markets.

Saward lives in Ealing with former *Doctor Who* production secretary Jane Judge, his partner since the mid-1980s. ■

Below:
The cover to Saward's *Slipback* novel, and his infamous *Starburst* interview.



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BBC

DOCTOR WHO

THE COMPLETE HISTORY

STORIES 116-118

CASTROVALVA

The Doctor's regeneration is failing. Narrowly escaping death at the hands of the Master, the time travellers take refuge in Castrovalva, where not all is as it seems. A dark plan could end the Fifth Doctor's life before it has begun...

FOUR TO DOOMSDAY

Aboard a vast starship en route to Earth, the Doctor encounters the frog-like Urbankans and their leader, Monarch. The ship's passengers are drawn from different Earth cultures – but what secret do they possess, and what is Monarch's true purpose?

KINDA

On the paradise world of Deva Loka, evil lurks in the dark places of the inside... While the Doctor and Adric are prisoners of a survey team, Tegan faces the sinister Mara in a nightmare world – a nightmare that's about to become terrifying reality...

